

ERIC Document Resume		See Instruction Sheet		DATE OF RESUME		DATE RECEIVED	
A. PUBLICATION DATA							
1. ERIC NUMBER ED001180		2. ORIGINATOR CONTROL NO(S). NA		3. IDENTIFICATION NO. NA		DO NOT WRITE IN SPACE BELOW	
4. AUTHOR(S): Seattle Public Schools, Seattle, Washington						MICROFILM COPY AVAILABLE YES ☒ NO ☐	
5. TITLE OF DOCUMENT ABSTRACTED: English Language Arts for the Superior Student						COPYRIGHT GRANTED YES ☐ NO ☒	
6. PUBLICATION TITLE: NA						COPYRIGHT RELEASE FILED YES ☐ NO ☐	
7. EDITOR(S): NA				8. PLACE OF ORIGIN Administrative & Service ORG. Center ST. 815 - 4th Ave., North CITY, STATE Seattle Public Schools, Seattle, Wash. TELE. EXT. INST/LOC CODE		TYPE OF REPORT PROPOSAL ☐ IN-PROGRESS ☒ FINAL ☐ FOLLOW-UP ☐	
9. PUBLISHER OR SOURCE Administrative & Service Center, 815 Fourth Avenue, North, Seattle Public Schools, Seattle, Wash.						OTHER ERIC REFERENCES:	
10. VOL. NA	11. PAGES NA	12. MO./YR. Sept 64	13. TOTAL PP. 138			ERIC SATELLITE CODE	
B. INDEXING DATA							
14. SUBJECT AREA				15. TYPE OF ENDEAVOR teachers guide			
16. INDEXING TERMS (6-12)				vertical acceleration heterogenous class			
lesson plans		teaching units		horizontal enrichment		honors class teachers role	
identification		discussions		individual help		advanced placement gifted	
abilities		individual expression		English junior high		senior high materials	
17. ABSTRACT (MAX. 250 WORDS)				lesson plans language arts			
The Seattle Public Schools defined the superior student as one who could associate and interrelate concepts, and could critically evaluate facts and arguments. He could create new ideas and originate new lines of thought; he had the ability to reason complex problems through as well as to understand other situations, other times, and other people. These students then should become acquainted with a variety of literary works, using these works for analytical discussions and working through these discussions to individual thought and expression. The class experiences should be both vertical acceleration (moving ahead to more advanced work) and horizontal enrichment (exploring more sensitive and mature reading, speaking, and writing). The three different kinds of classroom situations for the superior student were individual or small-group help in a heterogeneous class, honors classes, and advanced placement classes. Help for superior students' began in seventh grade and was carried through twelfth grade. Material in the guide came from summer workshops and contributions of teachers. Other material came from the National Council of Teachers of English Summer Institutes at the University of Washington and English Programs for Superior Students. The materials included information concerning the Advanced Placement Program, syllabi for Honors Classes, teaching units, and parallel lessons for regular and honors classes at various grade levels.							
ERIC No. 18. SOURCE OF ABSTRACT							
C. FUNDING DATA							
19. SUPPORTING ORGANIZATION				20. DIVISION OR DEPT.		21. CONTRACT NO.	
				22. TOTAL COST OF PROJECT		PROJECT NO.	
				23. DURATION OF PROJECT		U.S. Department of Health, Education, and Welfare Office of Education	

ED001180

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LAHAP-7/12-1 (8/64)

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ENGLISH LANGUAGE ARTS
FOR THE
SUPERIOR STUDENT

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SEATTLE PUBLIC SCHOOLS

SEATTLE PUBLIC SCHOOLS
Administrative and Service Center
815 Fourth Avenue North
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ENGLISH LANGUAGE ARTS
FOR THE
SUPERIOR STUDENT

SUGGESTED PROCEDURES FOR ESTABLISHING AND
TEACHING HONORS AND ADVANCED PLACEMENT
CLASSES IN THE SECONDARY SCHOOL
ENGLISH LANGUAGE ARTS

September, 1964

FOREWORD

This booklet is designed to help teachers who are concerned with meeting the needs of academically accelerated students.

It is a compilation of materials and suggestions from recent summer sessions at the August Workshop of the Seattle Public Schools and from other interested teachers. Most of the outlines and units were contributed by Seattle teachers who developed them to meet specific classroom needs. A few are adapted from units developed by participants in the National Council of Teachers of English Summer Institutes at the University of Washington. A few result from work of the National Council of Teachers of English Committee on English Programs for Superior Students. The materials included consist of information concerning the Advanced Placement Program, syllabi for Honors Classes, teaching units, parallel lesson for regular and honors classes at various grade levels.

Helen F. Olson

Director

English Language Arts

ACKNOWLEDGMENTS

The persons listed here have contributed their time and effort and have shared their own teaching materials in order to develop a booklet which may be helpful to teachers, department heads, and administrators in meeting the needs of the unusually able students. Special appreciation is due the editorial committee and Dr. Eugene Smith, who was guest instructor of the Advanced Placement Section of the August, 1963, Workshop.

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ENGLISH LANGUAGE ARTS FOR THE SUPERIOR STUDENT

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ENGLISH LANGUAGE ARTS FOR THE SUPERIOR STUDENT

POINT OF VIEW

In examining English honors courses from all over the country selected and distributed by the National Council of Teachers of English, one becomes immediately aware of the close similarity between them and those statements made in the Seattle course of study, Guideposts to the English Language Arts. Seattle teachers have until now subscribed to an honors program within the framework of Guideposts, and have been steadily developing that program; this publication reexamines in detail what is meant by "the able learners" or the "academically superior students" and how they can best be reached.

According to James J. Gallagher, who has done much research on gifted children, they share easily identified characteristics:

- Association and interrelation of concepts
- Critical evaluation of facts and arguments
- Creation of new ideas and origination of new lines of thought
- Ability to reason complex problems through
- Ability to understand other situations, other times, and other people;
to be less bound than others by their own peculiar environmental settings

Superior students also share learning patterns which are readily observable. Most learn quickly without much drill; they organize data efficiently; and they are above average in their use of vocabulary and reading skills.

Applied specifically to the English Language Arts, then, these qualities of mind and habits of attack may be realized both within a heterogeneous class with individualized assignments and projects and within an honors class where all material and procedures are geared to the academically able students. Whatever the organization, students should be made acquainted with a variety of literary works, utilizing these works as a basis for analytical discussions and working through these discussions toward individual thought and expression.

Within a clearly differentiated honors class or advanced placement class, the experiences would be both vertical acceleration (moving ahead to more advanced work) and horizontal enrichment (exploring more sensitive and mature reading, speaking, and writing).

In schools which do not have special classes, superior students are given special assignments and individual help. If they wish to take the Advanced Placement examination, for example, they are assisted to prepare for it. There are many ways of dealing with the accelerated student in a regular class: dividing into small groups by ability, interest, or special study; discussing an idea or concept by the whole class with student leaders assuming the responsibility for study questions, direction, and goal; conducting panels or round-tables by smaller groups for the benefit of the class; and structuring special reports for writing or speaking to inculcate deeper concepts. The enrichment thus gained will stimulate and challenge the brighter child and provide opportunities to explore ideas on his own.

By using sensitive approaches to literary appreciation, the teacher helps each student to set goals for himself and, as he nears them, "to reach beyond." As a result, the student's power to read critically and to write clearly and compellingly, to find enjoyment and wisdom in good literature is continuously improved. Because students of superior ability have already read so much and know so much, the task of their teachers is to refine and reinterpret what has gone before, to encourage creative and critical thinking, and to lead students to set no limits to the power of thought and to expression of thought through language. The teacher thus stimulates their "curiosity to explore further the rich vein of experience to be discovered in great books," and stretches their literary perception and individual growth.

Definitions

In the Seattle Public Schools, teachers utilize three different kinds of classroom situations in meeting the special needs of the superior English student: individual or small-group help in a heterogeneous class; honors classes; advanced placement classes. These are defined below:

1. Accelerated Student in a Heterogeneous Class

A heterogeneous class is a class where students are not grouped according to ability. Superior students are assisted through individual consultation, special assignments, use of advanced placement syllabi

2. An Honors or "H" class is a class composed of the upper ten to fifteen per cent of students at any grade level.

3. An Advanced Placement class is a class composed of students who have completed the work of their normal grade level and are working at an advanced grade level. An Advanced Placement Class at Grade Twelve is a class working at college level.

CRITERIA AND PROCEDURES FOR ESTABLISHING HONORS AND ADVANCED PLACEMENT CLASSES

The English Language Arts Department of the Seattle Public Schools recommends the following criteria and procedures to schools wishing to set up honors classes in English Language Arts.

The constant aim of English Language Arts department heads and teachers is to emphasize written composition and, increasingly, to raise the level of writing of all students. There is nation-wide concern about finding ways of improving the writing done by secondary and college students through greater concentration on the processes of composition: reading and discussion to evoke thought; planning to insure logical development of concepts; writing, revising, and rewriting; evaluating and direct teaching of language skills.

The first step toward attaining and maintaining the highest possible standards is to identify the levels of ability and of achievement of the students. The next step is to adapt the teaching approaches, methods, and materials to the varying needs of the students. Toward these ends, we are using city-wide theme tests, writing skills tests, and examination of accumulations in folders of individual students. An "H" class may be composed of accelerated students doing enriched work at grade level; an advanced placement class is a special Honors class composed of students doing above grade-level work. Both types are treated as "H" classes in this bulletin.

Since some schools have seen fit to establish honors classes, the need has arisen for some guide lines, upon which we can all agree, for the formation of such classes. The following criteria and procedures are recommended.

1. Opportunity for a student to enroll in an "H" class should be on the following basis:
 - a. Evidence from theme testing and from the student's accumulation of writings, that he is definitely above grade level in ability to express thought through writing
 - b. Evidence from scores in standardized tests, such as Cooperative English Test, Sections on Mechanics and Effectiveness of Expression, California Reading Test, Iowa Reading Test, Preliminary Scholastic Aptitude Test
 - c. Teacher recommendation
 - d. Sincere interest on the part of the student as expressed through a personal conference
2. Some notification should be given the parents. (See attached Form A.)
3. The student should obtain recommendations from two of his present or former teachers of the English Language Arts. (See attached Form B.)
4. For registration in a Grade Ten "H" class, recommendation from the junior high school, probably made by the counselor, would replace the teacher recommendations stipulated in procedure #3.
5. The class should be kept small, with an enrollment of not more than 25.
6. The teacher of the "H" class should be informed through a conference and should be entirely willing and able to undertake the special responsibility.
7. The teaching should be on a more mature level, and the program followed should be more extended and intensive than the course of study regularly allocated for the grade level.

FORM A

Fall, 1964

LETTER OF PERMISSION

Accelerated Classes → English Language Arts

TO: _____

FROM: English Language Arts Department, _____ (Name of School)

Testing and past achievement in the English Language Arts indicate that _____ would benefit from accelerated work in _____. Such work would provide the student with an intensified program in writing and reading in preparation for college.

Since additional study time will be required for this course, we feel that it is important to discuss a study plan with the student before registration.

Your signature below will inform us of your approval of these registration plans.

Parent's Signature _____

Student's Signature _____

FORM B

Fall, 1964

RECOMMENDATION

I recommend _____ for admission to an "H" class in English Language Arts _____. While a member of my class he gave evidence of the following qualifications (teacher checks the appropriate items):

	Teacher #1	Teacher #2
High achievement	_____	_____
High potential	_____	_____
Outstanding interest in the subject	_____	_____
Very great effort	_____	_____
Unusually effective use of English	_____	_____
Ability to write fluently	_____	_____
High level of reading ability	_____	_____
Regular and mature reading habits	_____	_____
Extensive knowledge of literary works	_____	_____

Signature of Teacher #1 _____

Signature of Teacher #2 _____

COURSE OUTLINES FOR HONORS CLASSES AND ADVANCED PLACEMENT

SUGGESTION ONE: COURSE OF STUDY FOR GRADE NINE

READING

Anderson, Elizabeth the Queen, High Tor
Coleridge, "The Rime of the Ancient Mariner"

MATERIALS

Homer, The Odyssey
Shakespeare, Julius Caesar
Shaw, Androcles and the Lion
Shaw, Caesar and Cleopatra
Untermeyer, Doorways to Poetry

The reading also includes frequent individual assignments. For example, each pupil reads a novel with an appropriate historical background before the class studies The Odyssey and another before the first reading of Julius Caesar. Independent reading is a continuing requirement.

The frequent writing assignments are, for the most part, based upon the reading. Points of emphasis for both reading and writing are listed below.

- I. Practices for attainment of reading skills
 - A. Vocabulary study, including use of notebooks and word lists
 - B. Examination of plot, character, setting, foreshadowing, mood, atmosphere
 - C. Mastery of such terms as "literal," "figurative," "denotation," "connotation"
 - D. Study of the dramatic form and evaluation of plays
 - E. Understanding of such terms relative to drama as "exposition," "rising action," "climax," "falling action," "protagonist," "conflict," "hero," "tragedy," "farce," "destiny," "fate"
 - F. Analysis of poetry
- II. Stress of two concepts
 - A. The hero
 1. Characteristics of the hero
 2. Examples of heroes studied
 - a. Odysseus
 - b. Julius Caesar
 - c. Brutus
 - d. Elizabeth
 - e. The Green Knight
 - f. Androcles
 3. Types
 - a. The hero in tragedy
 - b. The hero in comedy
 - c. The realistic-romantic hero
 - d. The modern hero (persons from current news)
 - B. The journey
 1. Theme common to the literature of our own and other eras
 2. Use on the literal and figurative levels
 3. Relation of this central theme to life and to the student's own experience

SUGGESTION ONE: COURSE OF STUDY FOR GRADE NINE (continued)**III. Procedures for study of literature****A. Oral interpretive reading**

1. Motivation for further reading
2. Introduction to qualities of style
 - a. Atmosphere
 - b. Mood
 - c. Characterization

B. The Odyssey

1. Intensive reading of the first half
 - a. To introduce the class to the first unit of the theme
 - b. To give experience in reading closely for story detail, style, vocabulary, outlining
2. Discussion of characters and theme
3. Independent reading of the rest of the book
4. Final discussion of the epic

C. Julius Caesar

1. Preparation for reading plays
2. Introduction to Shakespeare as a dramatist
3. Reports on background reading
4. First rapid reading of the play
5. Intensive study of the drama
 - a. Detailed study of individual scenes
 - b. Oral work
 - c. Frequent short quizzes
6. Limited amount of memory work
7. Discussion of acting problems

D. "The Rime of the Ancient Mariner"

1. Intensive reading
2. Re-emphasis of the idea of the journey
3. Relation to folk ballads
4. Poetic devices

E. Outside reading

1. Oral reviews
2. Group reading and reporting
(Four or five pupils read the same book and hold a panel discussion for the other members of the class.)
3. Planned buzz sessions on a single book chosen by the class and read by all students

IV. Practices for attainment of writing skills**A. Introduction to kinds of composition**

1. Exposition
2. Description
3. Argument

B. Emphasis on paragraphing

1. Organization of the paragraph
2. Transitions within the paragraph
3. Transitions for connecting paragraphs

SUGGESTION ONE: COURSE OF STUDY FOR GRADE NINE (continued)

- C. Work on spelling: phonics, memoric devices, rules, etc.
- D. Review of use of commas, quotation marks, and end punctuation
- E. Study of semicolon, colon, dash, and parentheses
- V. Writing procedures
 - A. Composition based on reading
 - 1. Literary forms in expressing original thought
 - 2. Composition supplying a missing scene in a play or a novel
 - 3. Opinion and criticism
 - 4. Report on a study of a poet and his work
(This project is accompanied by memorization of some of the poet's lines.)
 - 5. Account of an incident in which dialogue is used
 - 6. Description
 - 7. Writing based on appreciation of poetry: familiarity with and practice in creating figures of speech
 - 8. Writing for appreciation of a poet's accomplishment by composition of verse
 - a. Couplets
 - b. Quatrains
 - c. Cinquains
 - d. Free verse
 - 9. Maintenance of a poetry notebook
 - 10. Composition of an original short story
 - B. Argument
 - C. Letter writing

COURSE OUTLINES FOR HONORS CLASSES AND ADVANCED PLACEMENT

SUGGESTION TWO: COURSE OF STUDY FOR GRADE TEN

READING	Austen, <u>Pride and Prejudice</u>
	Bronte, C., <u>Jane Eyre</u>
MATERIALS	Bronte, E., <u>Wuthering Heights</u>
	Corbin, <u>Guide to Modern English</u>
	Dickens, <u>A Tale of Two Cities</u>
	Eliot, <u>Silas Marner</u>
	Hamilton, <u>Mythology</u>
	Loban, Holmstrom, Cook, <u>Adventures in Appreciation</u> (Olympic Edition)
	Rostrand, <u>Cyrano de Bergerac</u>
	St. Exupery, <u>Night Flight</u>
	Scott, <u>The Lady of the Lake</u>
	Shakespeare, <u>The Merchant of Venice</u> , <u>Romeo and Juliet</u>
	Shaw, <u>Pygmalion</u>
	Steinbeck, <u>The Pearl</u>
	Tennyson, <u>Idylls of the King</u>

No class would be required to read all the material given above. From this list selected works of various literary types are studied in depth. In addition to the material assigned the entire class, some books are read by several members of the group. Each student also is responsible for individual reading. Sometimes the pupil makes his own free choice; occasionally the assignment specifies a classic, a biography, a personal narrative, a selected author, or a specific type of book.

For the most part, the composing projects are based upon the pupil's reading. The student has a definite writing assignment at least once a week, each paper being corrected, revised, and usually rewritten. Much dittoed work supplements the composition text. Examples of student writing presented in this way are evaluated by members of the class.

I. Reading

A. Skills emphasized

1. Increased ability to differentiate among skills needed for particular kinds of reading
2. Close reading for distinguishing essential points
3. Recognition and assessment of evidence
4. Discrimination in evaluating use of language
 - a. Loaded language
 - b. Propaganda techniques
5. Understanding of literary devices
 - a. Irony
 - b. Point of view
 - c. Tone
 - d. Allusion
 - e. Paradox
 - f. Foreshadowing
 - g. Satire

SUGGESTION TWO: COURSE OF STUDY FOR GRADE TEN (continued)

B. Content and teaching procedures

1. Detailed study of examples selected from the suggested list to promote student's understanding and appreciation of literary types
 - a. Short story
 - b. Novel
 - c. Narrative poetry
 - d. Lyric poetry
 - e. Drama
 - f. Essay
2. Use of specific study questions for most of class reading
 - a. Most questions answered tentatively in written form before the class discussion
 - b. Some questions used for oral comment only
3. Round-table discussions of group reading
4. Short objective tests, before class discussion, of much of the literature studied by the entire class
5. Individual or group reports of background material

II. Writing

A. Skills emphasized

1. Application to student's own work of rules previously studied for correct spelling, punctuation, capitalization, and usage
2. Use of single quotation marks, hyphens, brackets
3. Correct forms for designating titles and giving credit for quotations
4. Organization of expository writing
5. Consciousness of a variety of ways of clarifying, developing, and substantiating an idea

B. Content and teaching procedures

1. Class assignments concerning grammar, usage, punctuation, capitalization, and spelling where there is a general need
2. Individual help with special problems
3. Outlining
4. Note taking
5. Precis writing
6. Descriptive and analytical studies of characters from literary works studied
7. Reviews of individual reading
8. Writing of dialogue
9. Descriptions of sensory impressions
10. Essay tests and other compositions on important points from the literature studied and their application to the student's experience

COURSE OUTLINES FOR HONORS CLASSES AND ADVANCED PLACEMENT

SUGGESTION THREE: COURSE OF STUDY FOR GRADE ELEVEN--

IMPORTANT ASPECTS OF THE AMERICAN CHARACTER

Literature

1. The Puritan Spirit

An emphasis upon the more rigorous moral virtues. A strong consciousness of sin (defined as violation of the Commandments of God) and an assumption that man's natural desires lead him toward the commission of sin; therefore, the conviction that man should restrain his natural desires and that he should endure harsh punishment if he does commit sin. An insistence upon placing duty before pleasure, work before leisure. A preference for Spartan simplicity in dress, in manners, and in all outward show. A belief in the presence of Satan (or his agents, such as witches) in daily life.

- a. Miller (ed.) The American Puritans: Their Prose and Poetry
- b. Hawthorne, The Scarlet Letter
- c. Miller, The Crucible
- d. Wharton, Ethan Frome
- e. Selected short stories

2. The American Desire to Get Ahead

The pursuit of success, rising in the world from rags to riches, from log cabin to White House, in the land of opportunity where the streets are paved with gold and the sky's the limit.

- a. Fitzgerald, The Great Gatsby
- b. Franklin, Autobiography
- c. Howells, The Rise of Silas Lapham
- d. Miller, All My Sons

3. Optimistic Idealism

A trait clearly revealed in Transcendentalism, which has justly been called "a complex of ideas derived from Plato, the neo-Platonists, from the sacred writings of the Orient, and from the Kantian idealism.../involving/ the conviction that men have intuitive access to the truth and attain certain knowledge transcending that gained through the senses." A philosophy transmitted to America largely through the works of Coleridge and Carlyle. Stresses the optimistic belief that life is good; glorifies the individual and his potentialities, admiring the genius and the great man; distrusts binding creeds and institutions and dead traditions; is critical of a Yankee world given over to materialism.

- a. Emerson, "Self-Reliance"
- b. Millay, "Renascence"
- c. Sandburg, Abraham Lincoln
- d. Thoreau, Walden
- e. Wilder, Our Town

Poetry of Emerson, Whitman, and Dickinson

4. The Darker Romanticism

Manifests strong ties with European romantic pessimism; is usually concerned with twilight melancholy, with the strange, the grotesque, the terrible; frequently emphasizes the disenchantment suffered when a world of romantic dreams is crushed by harsh reality. Has allied itself with various forms of symbolism in more recent literature.

SUGGESTION THREE: COURSE OF STUDY FOR GRADE ELEVEN (continued)

- a. James, The Turn of the Screw
- b. Melville, Moby Dick
- c. O'Neill, Emperor Jones
- d. Poe, "The Pit and the Pendulum"
"The Fall of the House of Usher"
"Ulalume"
"The Raven"
The Philosophy of Composition
- e. Williams, The Glass Menagerie

5. The Realistic Outlook

An outlook that seeks to perceive the ordinary world clear-sightedly without what it believes to be distorting illusions (such as those of romantic idealism, for instance). Claims to be "objective," but is frequently so skeptical of illusions that it endeavors to demonstrate their falsity to the point of being critical or even didactic in tone. Gathered strength during the last third of the nineteenth century, and is clearly the predominant spirit in the productive half-century from Stephen Crane to Arthur Miller.

- a. Crane, Red Badge of Courage
 - b. Hellman, The Little Foxes
 - c. Lewis, Main Street
 - d. Rice, Street Scene
 - e. Twain, Huckleberry Finn
- Poetry of Robinson, Frost, Sandburg, MacLeish

Composition

The composition study of this eleventh-grade honors English course has as its core, in the words of the Advanced Placement syllabus, "the frequent writing and careful revision of themes on subjects sufficiently mature to challenge both thought and linguistic powers." Two days a week are devoted to preparation for writing and to the follow-up of a writing activity by class discussion of selected passages from student papers.

The composition work begins with the writing of objective description of a concrete object, scene, or person. When the student has acquired skill in describing a subject with clarity, accuracy, and vividness, he moves into the writing of exposition, beginning with the development of a simple topic idea and progressing gradually to ideas of greater scope and complexity. These expository assignments, all of which are based upon the reading of the course, require the student to organize ideas into a logical pattern, support every generalization with pertinent details, and communicate with clarity and force. Following this eleventh year's work in composition, students in the Senior Advanced Placement course should be able to concentrate on refinements of diction and style.

Some sample topics for the papers relating to literature are the following:

- A Comparison of Hester in The Scarlet Letter and Abigail in The Crucible
- Some Qualities of the Puritan Mind Found in Ethan Frome
- The Narrator's Attitude toward Gatsby
- Three Symbols of Evil: The Whale (Moby Dick), the Raven (Poe), and the Child (Turn of the Screw)
- One Aspect of the Social Satire in Huckleberry Finn, Main Street, or The Emperor Jones

COURSE OUTLINES FOR HONORS CLASSES AND ADVANCED PLACEMENT

SUGGESTION FOUR: COURSE OF STUDY FOR GRADE TWELVE

Language Arts 12 - Advanced Literature

Honors Course (two semesters)

Five class periods of fifty minutes per week

Approximately five hours per week home or library preparation

Texts:

Corbin, R. E. and Perrin, P. G., Guide to Modern English
 Cook, Luella et al., World Through Literature (selections)
 Inglis, R. B. and Stewart, W. K., Adventures in World Literature
 Inglis, R. B. and Spear, Josephine, Adventures in English Literature
 Mizener, Arthur, Reading for Writing
 Conrad, Joseph, Lord Jim, Heart of Darkness
Six Great Modern Short Novels (Dell, Laurel Edition)
 Sophocles, The Oedipus Cycle
 Hamilton, Edith, The Greek Way
 Shakespeare, Hamlet (Folger Edition)
 Ibsen, Henrik, Three Plays by Ibsen

Content: (Emphasis on literature and expository writing)

1. Nature and development of language

Review of grammar, usage, punctuation, sentence and paragraph structure.
 Vocabulary study: connotative and denotative meanings of words, relationships among words.

Library paper on some aspect of language (e.g., the new Webster Dictionary, early history of English Language, universal language developments, Esperanto, etc.) Research techniques included preparation of annotated bibliography cards, note taking, selection and development of thesis, outlining, preparation of footnotes and bibliography

Selections from Beowulf: comparison of Old English with translations.
 Chaucer, Prologue to the Canterbury Tales and Nun's Priest's Tale: study of characterization and relationship to historical background as well as development of Middle English language.

2. Analysis of fiction

Close reading, detailed class discussion, short papers written in class, out-of-class themes, and essay examination on: Gogol, The Overcoat; Joyce, The Dead; Conrad, Lord Jim

Point of view, character development, symbolism, contrast, style, etc., included.

After intensive class work on Lord Jim, students read Heart of Darkness and wrote papers analyzing its theme without class help.

3. Brief survey of English literature

Reading of material in anthology, Adventures in English Literature, introducing various periods in literature.

Preparation of time charts showing historical periods and events above a center line and literary periods, life spans of famous authors, and significant events in literary history below.

Library paper analyzing a famous book in relationship to the social, political, and economic situations in England at the time it was written. (Student candidate wrote on Gulliver's Travels)

Objective examination on facts about authors and books covered in unit.

SUGGESTION FOUR: COURSE OF STUDY FOR GRADE TWELVE (continued)

4. Unit on Greek literature
 - Survey material from anthologies
 - Reading and discussion of Edith Hamilton's The Greek Way. (Summary and precis writing)
 - Class study of Oedipus and Antigone
 - Use of Encyclopedia Britannica films on Oedipus Rex
 - Extensive reading and panel reports by groups on Homer, Thucydides, Plato, Aristotle, Euripedes, Aeschylus, and Aristophanes
 - Essay examination
5. Hamlet
 - Oral reading and discussion of complete text in class
 - Encyclopedia Britannica films
 - Out-of-class paper analyzing one of the characters (other than Hamlet). Student candidate wrote on Ophelia.
 - Short papers written in class on situation and character development.
6. Poetry
 - Close reading, class discussion, and short analytical papers on a number of poems including:

Byron	"Prisoner of Chillon"
Browning	"My Last Duchess"
Milton	"Il Penseroso," "L'Allegro," "On His Blindness"
Arnold	"Dover Beach"
Keats	"Eve of St. Agnes," "Ode on a Grecian Urn"
Shelley	"Ozymandias"
Pope	"Rape of the Lock"
Blake	"The Lamb," "The Tiger"
Shakespeare	Selected Sonnets
Thomas	"Do not Go Gentle into That Good Night," "Fern Hill"
Housman	"To an Athlete Dying Young"
Eliot	"Hollow Men," "Love Song of J. Alfred Prufrock"
Auden	"Musee des Beaux Arts," "The Unknown Citizen"
Gibran	"The Prophet"
Fitzgerald	"The Rubaiyat of Omar Khayyam"
 - Essay examination requiring detailed analysis of a poem
7. Continental literature unit
 - Anthology survey material on French, Italian, German, Russian, and Scandinavian literature
 - Class reading of Ibsen's Wild Duck. Out-of-class reading and writing on Hedda Gabbler and Doll's House
 - Class reading and discussion of Moliere's The Physician in Spite of Himself
 - Group reading and panel reports on long novels, e.g., Jean Christophe, Anna Karenina, Les Miserables, Brothers Karamazov, Don Quizote. (Candidate read Magic Mountain.)
 - Objective examination on authors, books, dates, characters, etc.
8. Modern Fiction
 - Close reading and detailed class discussion of Faulkner's The Bear.
 - Analytical paper written in class.
 - Writing of book reviews on one of the following:

Golding	<u>Lord of the Flies</u>
Knowles	<u>A Separate Peace</u>
Lagerkvist	<u>Barabbas</u>
Faulkner	<u>Intruder in the Dust</u>
Orwell	<u>1984</u>
 - Study of book reviews in The Saturday Review, Atlantic, New York Times Supplement, etc.

9. Individual reading of and reporting on additional recommended books: each student reads at least 3000 pages each semester including those used for class work.

COURSE OUTLINES FOR HONORS CLASSES AND ADVANCED PLACEMENT

SUGGESTION FIVE: COURSE OF STUDY FOR GRADE TWELVE

Method of Instruction: A two-semester honors class

Clock Hours Per Week: Five periods of fifty-three minutes; five to seven hours of home preparation

Study Materials

General Texts:

Corbin and Perrin, Guide to Modern English
 *Douglas, The Character of Prose
 Hamilton, The Greek Way to Western Civilization
 Inglis and Spear, Adventures in English Literature
 *Matlaw and Stronks, Pro and Con
 *Mizener, Reading for Writing
 Shaffer and Shaw, McGraw-Hill Handbook of English
 Strunk and White, Elements of Style

*From any one of these three collections, two or three essays are selected for careful study.

Novels:

Conrad, Lord Jim
 Galsworthy, The Forsyte Saga
 Hardy, The Mayor of Casterbridge or Tess of the D'Urbervilles
 Maugham, Of Human Bondage
 *Meredith, The Ordeal of Richard Feverel
 Thackeray, Vanity Fair
 One eighteenth-century novel for group discussion (Most of the students select Tom Jones although some choose Joseph Andrews, Pamela, or The Vicar of Wakefield.)
 One additional novel by Hardy for group work or individual analysis (Jude the Obscure is a favorite; many read Return of the Native or the alternate listed above.)
 One continental novel for group discussion or individual analysis
 The following are selected most frequently:
 Balzac, Pere Goriot
 Camus, The Plague
 Dostoyevsky, The Brothers Karamazov, Crime and Punishment,
The Idiot
 Flaubert, Madame Bovary
 Lagervist, Barabbas
 Tolstoy, Anna Karenina, War and Peace
 Turgenev, Fathers and Sons

*This novel is assigned only occasionally.

SUGGESTION FIVE: COURSE OF STUDY FOR GRADE TWELVE (continued)

Drama:

Fitts and Fitzgerald, The Oedipus Cycle (Antigone and Oedipus Rex)
Robinson, An Anthology of Greek Drama: First Series (Medea and Agamemnon)
Shakespeare, Hamlet

Other Texts:

Aristotle, "On Poetics" (selections)
Chaucer, The Canterbury Tales translated by Nevill Coghill
Dunn, A Chaucer Reader
Plato, "The Apology of Socrates"
Thucydides, "The Funeral Oration of Pericles" from History of the Peloponnesian War

CONTENT

The emphasis in this subject is on literature and expository writing based on the reading. There is a composing assignment each week: approximately half of the papers done during class time, half assigned as projects for home study. As time permits, there are individual conferences about the student's reading and composition. All papers are carefully revised, and most are rewritten.

Some time is also devoted to the following:

Grammar, usage, spelling, and punctuation
Language development

This study, begun early in the fall with the reading of selections from Beowulf and The Canterbury Tales, continues throughout the year.

Note taking

This skill is emphasized especially when there is a lecture on such a subject as the development of the Greek theatre.

Vocabulary study

This work is based primarily on the reading material but includes study of root words, prefixes, suffixes, word origins. Standardized tests are given several times during the year for the purpose of checking each pupil's improvement.

Chaucer: "The Prologue," "The Nun's Priest's Tale," and one other tale from The Canterbury Tales are read with particular attention to characterization and the relationship between a literary work and the time in which it is written.

Unit on Greek literature: Miss Hamilton's The Greek Way serves as an introduction to the subject and as a basis for precis writing. The unit includes a close study of "The Apology," "The Funeral Oration of Pericles," and excerpts from "Poetics." Of the plays read, the most detailed study is given to Oedipus Rex. After an oral reading and some discussion, the Encyclopedia Britannica films are shown. Judith Anderson's recording is employed in the study of Medea. In addition to the material assigned for class work, each student does individual reading in a selected area: drama, epic poetry, lyric poetry, philosophy, or history. Pupil reaction is given through round-table discussion and written analysis.

SUGGESTION FIVE: COURSE OF STUDY FOR GRADE TWELVE (continued)

Shakespeare: After discussion of the Elizabethan Age and the theatre of the period, Hamlet is read orally and studied closely, with the Encyclopedia Britannica films as one interpretation of the drama. Several writing experiences are based on Hamlet: interpretation of selected passages, character analysis, and one paper assigned for home preparation.

Drama project: After the study of the Greek drama and of the Shakespearean theatre, each pupil reads several plays on a chosen subject such as the drama as a weapon against war, the Electra theme from Aeschylus to O'Neill, or the drama of marriage. This reading serves as a basis for an analysis assigned for home preparation.

Analysis of fiction: Of the novels studied, Vanity Fair, Lord Jim, and the first hardy novel assigned receive the most careful attention. All fiction, however, is the subject of some written as well as oral work.

Study of poetry: Various types of poetry from different periods are read carefully, are discussed in class, and are often the subject of written analysis. The poems starred receive especially detailed treatment.

- *Arnold, "Dover Beach"
- Beowulf (selections)
- *Blake, "The Lamb," "The Tiger"
- *Browning, "My Last Duchess"
- Burns, "The Cotter's Saturday Night"
- Byron, "The Prisoner of Chillon" or "Apostrophe to the Ocean"
- Coleridge, "The Rime of the Ancient Mariner"
- *Eliot, "The Love Song of J. Alfred Prufrock"
- Goldsmith, "The Deserted Village"
- Gray, "Elegy Written in a Country Churchyard"
- Housman, "To an Athlete Dying Young"
- Keats, "On First Looking into Chapman's Homer," *"Ode on a Grecian Urn"
- Marvell, "To His Coy Mistress"
- *Milton, "On His Blindness," Paradise Lost (selections from Book I)
- *Shakespeare, three sonnets
- *Shelley, "Ode to the West Wind"
- *Tennyson, "Ulysses"
- Wordsworth, *"Intimations of Immortality," "The World Is Too Much With Us"

Reading: Although many students do more, each member of the class reads at least 7000 pages during the year. Much of this material is assigned for class work; a large part of it is individual reading in recommended areas; some is freely chosen by the pupil.

Examinations: One test consists of an analysis of a sonnet; another is an interpretation of a dramatic monologue. Other tests contain both factual and essay questions. The final examination is composed of factual questions, interpretation of passages from several literary works, and an essay based on the student's reading experiences during the year.

COURSE OUTLINES FOR HONORS CLASSES AND ADVANCED PLACEMENT

SUGGESTION SIX: COURSE OF STUDY FOR GRADE TWELVE

Texts:

Austen, Jane, Pride and Prejudice
 Committee on College Reading, Good Reading
 Conrad, Joseph, Lord Jim and Three Short Novels
 Cook, Luella et al, The World Through Literature
 Corbin, Richard E. and Perrin, Porter G., Guide to Modern English
 Gogol, Nicolai, The Overcoat
 Joyce, James, The Dead
 Knowles, John, A Separate Peace
 Mizener, Arthur, Reading for Writing
 Shakespeare, William, Hamlet, Macbeth, Twelfth Night
 Sophocles, The Oedipus Cycle
 Untermeyer, Louis, Modern British and American Poetry
The Atlantic Monthly Educational Edition

Clock Hours per Week:

Class: 5 periods of 50 minutes

Home preparation: at least an amount of time equal to class time

Content: (Each student writes at least one theme a week, usually 500-750 words.)

1. Review of language development, grammar, usage, spelling.
2. Continuous vocabulary study based on reading, standardized examinations, and Atlantic Monthly educational section.
3. Practice in notetaking, using reading and lectures.
4. Techniques and practice of expository writing, which include planning, writing, evaluating, and revising compositions:
 - a. Short papers, such as magazine precis; play, film, and television reviews; "opinion" papers, based on reading; and impromptu papers written in class.
 - b. Familiar essays (after having studied E. B. White, Phyllis McGinley, James Thurber, also selected essays in Reading for Writing.)
 - c. Individual reading of a biography, such as The Education of Henry Adams, The Autobiography of John Stuart Mill, or The Life of Samuel Johnson. Paper based on the qualities of a successful man.
 - d. Individual reading and review of books. Reading of books from a list of significant novels. Papers answering a specific question based on the individual book. Round tables on a book or group of books: e.g., five students discuss War and Peace; four students discuss Crime and Punishment and The Brothers Karamazov.
 - e. Written self-evaluation of ten themes, followed by pupil-teacher conference on writing progress.

SUGGESTION SIX: COURSE OF STUDY FOR GRADE TWELVE (continued)

5. Unit on Chaucer
Middle English as a stage in the development of the English language
Study of characterization
Relationship of a work of literature to the age in which it is written
Papers based on the above three topics
6. Unit on Greek literature
Over-view of the Greek drama
Use of Form Foundation Films on Oedipus Rex
Class study of the Oedipus Cycle and essay examinations on all the plays and one long paper based on Oedipus Rex
Class study of excerpts from Aristotle's Poetics
Group reading and one-hour round table discussion by each group of a single aspect of Greek literature not studied in class, e.g. The Lysistrats and The Trojan Women as Anti-War Plays; Plato's Republic and its relation to today's society; the Different Approaches of Aeschylus, Sophocles, and Euripides to the Electra myth
Individual analysis of an additional work of Greek literature and a background book
Examination on all phases of Greek literature studied
7. Unit on Shakespeare
Close reading and class discussion of Macbeth, Hamlet, Twelfth Night
Papers; e.g., Darkness and Light in Macbeth; Hamlet as self-revelation
Examinations and class papers, factual questions, interpretation of spot passages, character analyses, etc.
Individual reading and written analysis of one additional tragedy (or history play) and one comedy
8. Library paper on British author
Each student reads at least one major work by a significant British writer and shows how the literature reflects the age in which it is written. This involves close reading and critical analyses as well as wide reading of background material. The completed term paper must develop the student's own point of view on a writer and his work
9. Analysis of fiction
Close reading and careful class analysis of Gogol, The Overcoat; Joyce, The Dead; Conrad, Lord Jim. (Analysis concerns such topics as conflict, theme, character motivation, point of view, symbolism, stream of consciousness, contrast, style, structure, satire, realism, naturalism, human universals. Class discussion is followed by class papers and essay examinations.)
Several Lord Jim papers--including comparison with another Conrad book. Pride and Prejudice was used in second class with several papers. Language analysis for both novels.
Nineteenth and Twentieth Century Continental Novels
Overview
Individual reading and written analysis (conflicts, character development, theme) of one continental novel

SUGGESTION SIX: COURSE OF STUDY FOR GRADE TWELVE (continued)

10. Analysis of Poetry

Close reading, class discussion, and analytical papers on a number of poems

(After an introductory discussion on the nature of poetry, poems are considered in somewhat the divisions suggested by Brooks and Warren in Understanding Poetry: narrative poems, descriptive poems, metrics, tone and attitude, statement and idea.)

Arnold, "Dover Beach"

Browning, R., "My Last Duchess"

Byron, "Prisoner of Chillon" (also used as touchstone for a consideration of Romanticism)

Coleridge, "Kubla Khan"

Dickinson, "The Summer Sky"

Donne, "Death, Be Not Proud"

Fitzgerald, "The Rubaiyat of Omar Khayyam"

Frost, "Dust of Snow," "Nothing Gold Can Stay"

Gibran, "The Prophet"

H. D., "Heat"

Housman, A. E., "When I Was One and Twenty" and others

Keats, "Ode on a Grecian Urn," "When I Have Fears" and others

MacLeish, A., "You, Andrew Marvel"

Marvell, A., "To His Coy Mistress"

Milton, "On His Blindness"

Pound, "In a Station of the Metro"

Reed, "Naming of Pasto"

Shakespeare's Sonnets (4)

Shelley, "Ode to the West Wind"

Tagore, "The Home"

Thomas, Dylan, "Fern Hill"

Wordsworth, "The World is Too Much With Us" and others

Poetry Glossary completed by each student, followed by examination
Detailed individual analysis of one poem by a British or American author

Essay examination consisting of the analysis of a poem

11. Individual reading

(Including class reading, each student reads approximately 7000 pages of worthwhile literature during the year. The books (in addition to class reading) are reviewed in writing, in oral presentation to the class, or in conference with the teacher.)

12. Final examination—factual questions in addition to two essay questions based on the work of the entire year

COURSE OUTLINES FOR HONORS CLASSES AND ADVANCED PLACEMENT**SUGGESTION SEVEN: COURSE OF STUDY FOR ADVANCED PLACEMENT ENGLISH (GRADE THIRTEEN)**

1. Method of Instruction: Class lectures; student seminars; independent study—
class limited to 20 students

2. The Year's Work:

The first semester emphasizes the techniques of expository and critical writing through a study of rhetoric, English usage, linguistics, and logic. Stress is placed on organizing written work, noting the differences between written assignments, and (hopefully) developing a style that transcends the pedestrian. The following assignments of varying modest lengths (for class work as well as for homework) cover the following areas:

- a. Personal experiences
- b. Essays: informal and formal
- c. Precis writing and paraphrasing
- d. Literary analysis
- e. Opinion
- f. Criticism
- g. Argumentation
- h. Bibliography and documentation

The second semester emphasizes types of literature (poetry, drama, the novel, and short stories) rather than a literary survey of any one country or period of time. In addition to reading the various genres and literary criticisms, stress is placed on writing critical and analytical papers (still of modest length) during class time. Generally speaking, however, the work is designed to increase proficiency in the following ways:

- a. Ability to read closely and critically
- b. Ability to distinguish and analyze levels of meaning (literal and figurative)
- c. Ability to understand and discuss various genres
- d. Ability to analyze rhetorical devices, figures of speech, methods of development
- e. Development of an awareness of the relationship between the social milieu and a given literary work
- f. Establishing standards of taste (aesthetic judgments) and to be articulate about them
- g. Developing an independence of mind and spirit

The year's objectives: Literacy...intellectual stimulation...ENJOYMENT!

Clock hours per week

Class hours = 5

Home preparation = 10 (only approximate; this is hard to gauge)

SUGGESTION SEVEN: COURSE OF STUDY FOR ADVANCED PLACEMENT ENGLISH (GRADE THIRTEEN)
(continued)

4. Class Texts

Rhetoric and Usage

Corbin and Perrin, Guide to Modern English, Upper Years
Howes, Allan B., Outline of English Composition (Doubleday)
Strunk and White, Elements of Style (Macmillan)
Warriner (and others), Advanced Composition: A Book of Models for Writing

Reference

Hamilton, Edith, The Greek Way to Western Civilization; Mythology
Norton and Rushton, Glossary of Literary Terms (Rinehart)
Kernan, Alvin (ed.), Modern Satire (Harbrace)
Korg, Jacob, An Introduction to Poetry (Rinehart)
Smith, William, Smaller Classical Dictionary (Dutton)

Poetry

Crane, Milton (ed.), Fifty Great Poets (Bantam)
Main and Seng, Poems: Wadsworth Handbook and Anthology (Wadsworth)
Williams, Oscar (ed.), Immortal Poems of the English Language
(Washington Square Press)

Drama

Barnet and Sylvan (eds.), Eight Great Comedies (Mentor)
Ibsen, H., Three Plays
Lewin, Richard (ed.), Tragedy: Text Sources, Criticism (Harbrace)

Fiction

Conrad, Joseph, Lord Jim
Hardy, Thomas, The Mayor of Casterbridge (Signet)
McClennen, Joshua (ed.), Masters and Masterpieces of the Short Story (Holt)
Orwell, George, Animal Farm (Signet)
Joyce, James, Portrait of the Artist as a Young Man
Speare, M. E. (ed.), Pocket Book of Short Stories (Washington Square Press)
Swift, Jonathan, Gulliver's Travels (Riverside)
Twain, Mark, Huckleberry Finn (Washington Square Press)

Essay

Chamberlain, Essie (ed.), Essays Old and New
Fidell, Oscar (ed.), Ideas in Prose (Prentice-Hall)
Mead, Douglass (ed.), English and American Essays (Rinehart)

General

Inglis and Spear (eds.), Adventures in English Literature

(NOTE: Paper editions are indicated by publishers)

DEPTH TEACHING

With the current emphasis upon speed in every phase of living—from transportation to contact with the printed page—the questioning mind frequently needs to pause for reflection. A natural concomitant of this healthful process is depth reading, a discipline for which the English Language Arts Department has a definite responsibility. Reflective reading is an important approach to thinking clearly, arriving at sound judgments, cultivating sensitivity, and thus living fully.

Most of the material studied in any English Language Arts class will have more than one level of meaning. The teacher's task, then, is to help the pupil discover the various levels of understanding a literary work. With the high potentiality of the honors student, such training can be especially rewarding. Care should be taken, however, that the pupil comprehends the primary meaning thoroughly before he takes off into the rarefied atmosphere of symbolism. If he understands not only the obvious meaning but the subtleties of an author's style, something important will happen within him. He may learn to approach each new reading experience with eagerness, with all his resources sharpened for use. Eventually he should become a compulsive reader.

Depth reading is only the first stage of the teacher's job. Composing is equally important. The student in an honors or Advanced Placement class should have some writing experience at least once a week. The type of composition will depend somewhat upon the student's grade level, but for the most part his writing should be related to his reading and should be of an expository nature. The length of the weekly paper will be determined by the grade level and to some extent by the size of the class. For the twelfth-grade student, at least, approximately half of the writing should be done during the class period since his college work will demand frequent writing under pressure.

I. Matters for consideration in the teaching of depth of perception in reading

- A. The author's purpose and his success in achieving it
- B. Identification of speaker and tone, with attention to the elements which reveal the speaker and create his tone—such as connotative diction, figurative language, irony, humor, and contextual influence
- C. The emotional structure of a word (see note below)
- D. The significance of symbols
- E. Methods of narration and techniques of characterization: order; cause-and-effect relationships; parallels and contrasts; anticipation of outcomes; and the drawing of inferences, deductions, and conclusions

(NOTE: The emotional structure of a poem, for example, is the progression of feeling from beginning to end. An attitude or emotion is expressed in the opening lines, and is altered in the course of the poem—that is, decreased, intensified, or changed to some other feeling. An understanding of items A and B, listed above, should lead to an awareness of the emotional structure of a work.)

DEPTH TEACHING (continued)

II. Devices for teaching depth of perception in reading and writing

- A. Surface reading
 - 1. Quick identification of theme, characters, setting
 - 2. Study questions for use during the first reading
- B. Reading for analysis
 - 1. Paraphrasing
 - 2. The precis or one-sentence summary
 - 3. Reading for the answer to a specific question
 - 4. Line-by-line analysis
 - 5. Reading for observation of specific elements: for example foreshadowing, comparison, evidence of character traits, justification of diction
 - 6. Questions involving comparison and contrast of elements within one work or common to two or more works

III. General suggestions

- A. Establish a firm relationship between in-class and out-of-class reading. The teacher may select two pieces of literature presenting similar problems: one to be studied in class with discussion of its various levels of meaning; the other to be given students for home study. For example, Father and Son by Edmund Gosse may be discussed in class and Turgenev's Fathers and Sons read outside. The test will require application to home reading the criteria considered in class.
- B. Discuss the connotative and denotative meanings of words, especially in poetry and the essay.
- C. In helping students to use and understand figurative language, have them start with the physical part of the figure and move from that, without ever losing it, to the non-literal meaning.
- D. Explore the levels on which a work can be read.
 - 1. For example, the class may apply to Moby Dick the criticism of Melville, Twentieth Century Views, edited by Richard Chase, and of Melville, by Newton Arvin.
 - 2. A study may be made of the difference between the static symbolism of Ethan Frome and the dynamic symbolism of Moby Dick.
 - 3. For a unit on propaganda analysis, a useful assignment is a three-level analysis (contextual, linguistic, and propagandistic) of the late President Kennedy's inaugural address.
- E. Ask each student at some time during the term to teach a short piece of literature and afterward to write an evaluation of it. In preparing to present a lesson, a student tends to read more thoughtfully than he does for a group assignment.

GRADE TEN: SAMPLE DEPTH-TEACHING ASSIGNMENT 1

A LETTER TO A FAN (Olympic Edition of ADVENTURE IN APPRECIATION)

After the students have read Howard Pease's essay, the author's statements are discussed in class in relation to the examples he gives himself and to those contributed by members of the group. Each pupil is then asked to apply the steps indicated by Mr. Pease to the interpretation of a novel, preferably one which contains much symbolism.

GRADE TEN: SAMPLE DEPTH-TEACHING ASSIGNMENT 2

THE LUMBER ROOM (Mercury Edition of ADVENTURES IN APPRECIATION)

This short story by Saki is useful as a beginning step in the critical reading of fiction because it is short enough so that the pupil can read it quickly for the primary meaning and in a close study will be able to keep the whole in mind as he examines any part. The story illustrates a skillful writer's careful choice and arrangement of details for the sake of a central idea.

The narrative recounts a day in the life of a young boy whom the author uses to develop his theme, the power of imagination. From Nicholas's whimsical misbehavior at the breakfast table to his absorption with his day's experiences as the other members of the family sit in gloomy isolation, the story is told from his point of view. With one exception, the other characters are not named. They do not need to be labeled; they impinge but slightly on the activities, both real and imaginary, of Nicholas.

Although much of the significant and entertaining action occurs in Nicholas's mind, the author is the narrator. His sophisticated style plausibly expresses the state of mind of an observant, imaginative child.

"His cousins' aunt, who insisted, by an unwarranted stretch of imagination, in styling herself his aunt also, has hastily invented the Jagborough expedition in order to impress on Nicholas the delights that he had justly forfeited by his disgraceful conduct at the breakfast table."

"She was a woman of few ideas, with immense powers of concentration."

"The aunt-by-assertion was one of those people who think that things spoil by use and consign them to dust and damp by way of preserving them."

"Nicholas did not admit the flawlessness of the reasoning; he felt perfectly capable of being in disgrace and in the gooseberry garden at the same moment."

Such comments from Nicholas would not be credible, but they give the reader an accurate impression of Nicholas's attitude toward his "aunt-by-assertion."

Title, emphasis by significant detail, closing sentence—all direct the reader toward the central idea. Every action illuminates character, carries forward the story, emphasizes the central idea. The conflict between the boy and his "so-distant aunt," climaxed by the amusing outcome of the aunt's punitive measures, provides continuity of interest; but this conflict is also a continuous illustration of the theme.

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 3

SILAS MARNER

In the study of Silas Marner even the honors student will need help to find all that George Eliot has to offer him. The reader must learn to accept the writer's pace as the novel accelerates in eventful chapters and slows its action in reflective passages. He will accompany the author on winding paths of thought as the novelist leads him from the mind of one character to that of another, from one time to another without losing sight of the main roads of plot or theme.

Before the pupil reads the first long chapter of Silas Marner, he should receive some suggestions for study. He should, for instance, know that the two settings involve more than time and place; Raveloe and Lantern Yard, presented in detail, are important in his comprehension of the novel. As sociological and psychological settings they differ greatly.

The student must learn from thoughtful reading of detail the kind of young man Silas is, and must recognize the force of the events that uproot him from his old way of life, from his friends, from his religious belief. The reader should watch for details that reveal the Silas created by disillusion and the Silas unchanged in gentleness, unselfishness, integrity.

If the pupil reads the novel from the anthology, Adventures in Appreciation, he should be supplied with the quotation from Wordsworth's "Michael" which George Eliot used as a preface to her story but which is omitted from the anthology:

... a child more than all other gifts
That Earth can offer to declining man,
Brings hope with it, and forward-looking thoughts.

Through this announcement of the theme, the author offers not the suspense of surprise, but the suspense of anticipation. The student has been told that Silas will regain "hope . . . and forward-looking thoughts" through a child. The author has made the reader curious about the way in which the recovery will be accomplished. The pupil should, then, be encouraged to find details that reinforce the anticipation.

Every part of a skillfully written novel must fit into the total structure. After the introduction of Eppie into the story, the Marner-Cass plots are clearly joined. Students should be asked to search for details given earlier which connect these plots.

Characterization in Silas Marner is achieved in various ways. The pupil should recognize illustrations of each of the following methods: characters revealing themselves by what they do or by what they say; characters revealed by the actions of others; character foils which illuminate each other; an omniscient author who narrates the character's thought. The responsible reader can use such evidence to substantiate his interpretation of the characters. The student should be able to appraise objectively, with evidence to support his opinion, each of the

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 3 (continued)

following: Silas Marner, William Dane, Squire Cass, Godfrey Cass, Dunstan Cass, Nancy Lammeter, Dolly Winthrop, Ben Winthrop, Jem Rodney, Mr. Snell, Mr. Macey, Mr. Dowlas.

George Eliot is said to have made the remark that since Wordsworth was dead, probably nobody would care very much for Silas Marner. There is an opportunity to introduce into the study of George Eliot a little of the poetry by this author whom she admired so much. The student can discover for himself how the novelist and the poet saw alike the significance of the seemingly uneventful life and the seemingly commonplace man.

- A. The following quotations from the novel may be used to provoke discussion or may serve as the basis of student writing.
1. ...the love of accumulating money grows an absorbing passion in men whose imaginations, even in the very beginning of their hoard, showed them no purpose beyond it.
 2. That big muscular frame of his held plenty of animal courage, but helped him to no decision when the dangers to be braved were such as could neither be knocked down nor throttled.
 3. But he had something else to curse—his own vicious folly, which now seemed as mad and unaccountable to him as almost all our follies and vices do when their promptings have long passed away.
 4. The yoke a man creates for himself by wrongdoing will breed hate in the kindest nature...
 5. The Squire had been used to parish homage all his life, used to the pre-supposition that his family, his tankards, and everything that was his were the oldest and best; and as he never associated with any gentry higher than himself, his opinion was not disturbed by comparison.
 6. Godfrey had always a sense that his father's indulgence had not been kindness, and had had a vague longing for some discipline that would have checked his own errant weakness and helped his better will.
 7. Godfrey fled to his usual refuge, that of hoping for some unforeseen turn of fortune, some favorable chance which would save him from unpleasant consequences.
 8. It is seldom that the miserable can help regarding their misery as a wrong inflicted by those who are less miserable.
 9. The eyes of the husband and wife met with awe in them, as at a crisis which suspended affection.

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 3 (continued)

B. The following subjects are suggested for essay topics or for class consideration of human values:

1. The decision which Eppie makes to stay with Silas
2. Nancy's reaction to the news of Godfrey's marriage to Molly
3. Molly's attitude toward her husband
4. The conflict between Godfrey and Dunstan
5. The duplicity of William Dane

C. These critical comments may serve to stimulate discussion. Any one of them may be used as a subject for a composition.

1. ...we see Silas Marner grow from an enthusiastic austere Methodist, careless of this world's goods, first into a miser, dominated by desire to increase his store of gold, and then, under the influence of the child Eppie, change a second time to a generous, affectionate old man with no thought but of the good of others. These changes are not surprising to us; for from the first we have been made to realize that Marner is one of those nervous diffident characters, whose whole life is directed by the necessity of finding some outside object on which they can depend for support. The religious community in which he is brought up is his first prop; when this fails him, he inevitably retires into terrified solitude; and in solitude inevitably turns to the only solid good left on his horizon, the money he makes. Finally, when this money is stolen and an orphan child deposited at his door, we see it is as equally inevitable that he should devote himself completely to the child—and that such a devotion should bring out his latent good qualities. In all vicissitudes he is demonstrably the same character
—David Cecil, Victorian Novelists
2. The long Chapter XI—completely out of place in so short a tale—witnesses the author's always seductive tendency to fill in an elaborate background. The unhappy result is that Eppie is introduced comparatively late, and the resultant change in the character of Silas seems almost instantaneous. —Edward Wagenknecht, Cavalcade of the English Novel
3. With a precision and a minuteness never possible before her time, she worked out the Hebrew formula that they who sow the wind shall reap the whirlwind.
—Wilbur Cross, Development of the English Novel
4. Nearly all her more elaborate portraits involve some question of guilt; she tests her characters for sin as carefully as a chemist tests the purity of a drug. —Edward Wagenknecht, Cavalcade of the English Novel
5. I have felt all through as if the story would have lent itself best to metrical rather than to prose fiction, especially in all that relates to the psychology of Silas; except that, under that treatment, there could not be equal play of humor. —George Eliot

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 4

PRIDE AND PREJUDICE

The following suggestions for teaching Pride and Prejudice are based in part upon the contributions of teachers who participated in a discussion group at the 1963 NCTE Pre-Convention Workshop on Fiction in Honors and Advanced Placement Classes. Roland Bartel was discussion leader.

Benjamin Disraeli is said to have read Pride and Prejudice seventeen times, probably with as much pleasure the seventeenth as the first. In the introduction to this story in Four English Novels the editor comments concerning Jane Austen's stories: "We can be too stupid to enjoy them. We certainly cannot be too clever." The student in an honors class will not be too stupid to enjoy Pride and Prejudice; but unless he receives guidance, he may be too unsophisticated in his tastes to appreciate it. In order to enrich his reading experience, the teacher may provide him with a list of suggestions for study and may profitably read with him the enlightening first chapter. From the characteristic Austen irony of the opening sentence to the last revealing paragraph, this chapter prepares the reader for what he may expect in the novel: the subject which will be the basis of the action, probable sources of conflict within the Bennet family, and Miss Austen's methods of characterization.

After a brief introduction to the novel, the student may complete it himself before the general discussion. Although the author's setting, action, characterization, theme, and style are so closely interwoven that a discussion of one in isolation is impossible, suggestions are given here under these headings.

I. Setting

- A. Five major scenes of action which roughly correspond to the stages in the development of Elizabeth's self knowledge, her knowledge of others, and especially her attitude toward Darcy
 - 1. Longbourn
 - 2. Hunsford
 - 3. Pemberley
 - 4. Brighton-London
 - 5. Longbourn
- B. Little description of place except Rosings and Pemberley (Mr. Bartel suggests the sketching of a map on the blackboard to indicate the relative position of the places where the action occurs and listing the names of the main characters associated with these localities.)

II. Action

- A. Balance between action and conversation
- B. Uncluttered effect
 - 1. Avoidance, for the most part, of big scenes
 - 2. Emphasis upon Elizabeth's thoughts and problems in their relation to the action
 - 3. Removal of one set of characters before the arrival of the next
 - 4. Simultaneous movement of three story lines
 - a. Elizabeth and Darcy
 - b. Jane and Bingley
 - c. Lydia and Wickham
 - 5. Dominance of the Elizabeth-Darcey story
- C. Importance of Chapters 16 and 18, in which the two parties occur—the focal points of the early part of the novel.

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 4 (continued)

III. Characterization

A. Grouping

1. Geographical center of activity
2. Thematic importance
3. Degree of complexity

B. Methods of development

1. Brief description either immediately before or immediately after the individual's first appearance
2. Revelation through conversation
3. Development through behavior consistent with previous comment
4. Disclosure of traits through letters

IV. Theme

- A. Focus on human frailties suggested by the title
- B. Absurdities of snobbery
- C. Marital and family relationships

V. Style

- A. Rapid pace, usually negating a deep emotional involvement
- B. Objectivity
 1. Classical detachment rather than romantic emotionalism
 2. Moderation, use of the measuring-rod of common sense
- C. Irony
- D. Satire: the pin prick rather than the sabre cut
- E. Wit rather than humor
- F. Order of climax in many sentences
 - a. The series with the anticlimactic final member containing the satiric sting
 - b. The periodic sentence
- G. Feminine point of view
- H. Selection of incident and detail
 1. Emphasis: maintenance of central purpose
 2. Inclusion and omission of incident
 3. Terseness
 4. Sense of balance, harmony, and proportion

The following suggestions are offered for class discussion. Those in the first series deal with the chronological unfolding of the story; those in the second are more inclusive in nature.

I. Study questions

- A. What clues to characterization, the probable subject of the novel, and the author's style does the reader find in the first chapter?
- B. Examine the first sentence. What is the ironic implication?
- C. In the early chapters (1-6) what does the reader learn about the social life of the community, the members of the Bennet family, and their neighbors?
 1. What impression is given of Mr. Bennet?
 - a. Is he intelligent, perceptive?
 - b. Does he seem to be a good husband, an effective parent?
 - c. What is his importance in the action of the story?
 2. What kind of woman is Mrs. Bennet?
 - a. What is her main interest in life?
 - b. What economic conditions of the period and of her own family may account in part for this all-consuming interest?
 - c. Why is it reasonable that Elizabeth is "the least dear" of all her daughters?

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 4 (continued)

3. What impression does the author give of Elizabeth?
 - a. What is her attitude toward her father?
 - b. How does she behave toward her mother? What considerations control her attitude toward Mrs. Bennet?
 - c. How is she different from her sisters?
 - d. Compare her with her friend, Charlotte Lucas.
- D. What important points of characterization and what steps in the action of the story are brought out in the chapters dealing with Jane's visit at Netherfield?
 1. How are the differences between Elizabeth and Jane shown in these chapters?
 2. What is Elizabeth's first impression of Darcy? Is it altered during the Netherfield visit?
 3. How is Caroline Bingley's attitude influenced by Darcy's attention to Elizabeth? Why?
- E. Evaluate the character of Mr. Collins.
 1. How does the reader receive the first impression of him?
 2. How is the characterization further developed during his visit at Longbourn?
 3. What is his most noticeable quality?
 4. What purposes does he serve in the novel?
 - a. How is he important to the action?
 - b. How does he illuminate the characters of Elizabeth, Charlotte, Mrs. Bennet, Mr. Bennet, Darcy?
- F. In what ways are Chapters 16 and 18 the focal points in the early part of Pride and Prejudice?
 1. In what ways is Elizabeth impressed by Wickham and Darcy? Does the reader tend to agree with her?
 2. Why does the author never show a direct clash between Darcy and Wickham? What effect would such a direct conflict have on the focus of the story?
- G. Note carefully the changes in Elizabeth's attitude toward Wickham and in her evaluation of Darcy. What methods does the author use to make these changes seem natural?
- H. To what extent is the break between Jane and Bingley the fault of Darcy? To what degree are the Bennets responsible?
- I. What is the dramatic irony in Lady Catherine's visit in Chapter 56?

II. Questions for general discussion.

- A. How does the novel develop the suggestions of the title?
 1. Which persons are characterized by pride?
 2. To what extent is this trait a virtue? Is it shown in a favorable light in any parts of the story?
 3. How is pride shown as a weakness? Contrast, for instance, the pride of Darcy with that of Lady Catherine.
 4. Which characters show prejudice? Compare the degree to which Elizabeth is guilty of this weakness with that shown by her mother.
- B. Robert Morse Lovett stated that though Jane Austen never heard of the Will to Live in its biological sense, her work is still almost entirely concerned "with a condition fundamental to the future of families and the race, viz., the right mating of individuals."
 1. To what degree is Pride and Prejudice a novel of marriage?
 2. Consider carefully the relations of the various couples in the book.
 - a. What does the reader learn about the institution of marriage in the middle and upper classes in England during the early nineteenth century?

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 4 (continued)

- b. What is Jane Austen apparently saying about the making of a successful marriage?
- c. What does she say about family relationships, parental responsibility? For example, Lydia is a silly, selfish girl. To what extent may her parents be blamed for her behavior?
- C. Consider Miss Austen's methods of characterization.
 - 1. Find examples of characterization through conversation.
 - 2. How are letters used as a revelation of characterization?
 - 3. Notice clever examples of irony used to reveal character.
 - 4. How is conversation frequently a foreshadowing of a person's behavior later in the book?
- D. Which characterizations are most successful? Explain your evaluation.
- E. Is Darcy a logical character?
 - 1. Is he too supercilious in the first of the book to become the man later revealed by his actions?
 - 2. Is his seemingly abrupt change rather than Elizabeth—and through her her eyes, the reader—may not understand him.

III. Suggestions for writing

- A. Jane Austen referred to herself as a "painter of two-inch ivory miniatures."
 - 1. Explain what she meant by this comment.
 - 2. Do you agree with this evaluation? After you have formed an opinion, develop this thesis into a well-documented composition. Be sure to give specific evidence from the novel to prove your point.
- B. Read a comedy of manners (such as The School for Scandal or a modern play such as Barry's The Philadelphia Story) and compare it in content, characterization, mood, and style with Pride and Prejudice.
 - 1. What is meant by a comedy of manners?
 - 2. Is Pride and Prejudice a comedy of manners in novel form? Select one point of similarity or dissimilarity in the two literary works, and write a composition stating your point of view and supporting it with evidence from the novel and the play.
- C. In Cavalcade of the English Novel, Edward Wagenknecht states: She (Jane Austen) presents men in a woman's world, sees them as they appear in a woman's eyes; and there is something in every man that no woman ever sees. So scrupulous is she about keeping within the range of her own knowledge that she never writes a scene in which men alone appear. There is always a woman present, and the scene is described from the woman's point of view. Evaluate Pride and Prejudice in the light of this critical comment.
 - 1. Do you consider the appraisal valid? Find evidence from the novel to support your point of view.
 - 2. Do you consider the feminine approach a weakness? Would the story have been improved by an open conflict, directly described, between Wickham and Darcy? Does the reader need to be led into the mind of Mr. Bennet to know what he thinks of his wife? After you have arrived at a conclusion, form a thesis and write a well-documented commentary on this subject.
- D. One subject dealt with at considerable length in Miss Austen's novel is snobbery. Select a few types of snobbishness in the story and compare them with similar attitudes found in modern life.
- E. When Jane Austen was a girl at Steventon, she enjoyed amateur theatricals. What evidence can you find in Pride and Prejudice that this early enthusiasm may have affected her manner of writing?

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 4 (continued)

- F. Imagine a situation in which two or three people are emotionally involved. Then write a dialogue in which these people reveal the situation and their own character traits through their conversation.

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 5

WUTHERING HEIGHTS

Emily Brontë's unique novel may give even the able student an impression of confusion, of chaos, unless he receives guidance in it. He will, first of all, need to know something of the life and of the nature of the author. Although Edward Wagenknecht states in Cavalcade of the English Novel that biographical material is irrelevant in the case of Emily Brontë because her life was all within, the conclusion is debatable. She might have written a novel if she had lived in Soho or Bury St. Edmunds, but would it have been the same novel? Would she have had the same feeling of the oneness of nature—animate and inanimate—if she had not lived most of her short life near the lonely valleys and bleak moors of Yorkshire? Would her life have been "all within" if she had not been surrounded by the eccentricities of the other Brontës? The reader also needs to know what Emily Brontë is trying to do in her novel. The student may have read Jane Eyre or some other story by Charlotte Brontë, but such previous experience will not prepare a student for Wuthering Heights. Emily Brontë's novel seems as out of place among other Victorian stories as Heathcliff is when he is deposited among the amazed Earnshaws. David Cecil in Early Victorian Novelists discusses thoroughly what he believes to be Miss Brontë's philosophy and her purpose in Wuthering Heights. The following quotations from Cecil's book summarize his theory.

She was ... a mystic. She had on certain occasions in her life known moments of vision—far and away the most profound of her experiences—in which her eyes seemed opened to behold a transcendental reality usually hidden from mortal sight. And it is in the light of these moments of vision that she envisages the world of mortal things; they endow it with a new significance; they are the foundation of the philosophy on which her picture of life rests. What precisely this philosophy was she never tells us in explicit terms...however, its main features are clear enough.

The first is that the whole created cosmos, animate and inanimate—mental and physical alike, is the expression of certain living spiritual principles—on the one hand what may be called the principle of storm—of the harsh, the ruthless, the wild, the dynamic; and on the other the principle of calm—of the gentle, the merciful, the passive and the tame.

... in spite of their apparent opposition these principles are not conflicting. Either ... each is the expression of a different aspect of a single pervading spirit; or they are the component parts of a harmony. The world of our experience is, on the face of it, full of discord. But that is only because in the cramped condition of their earthly incarnation these principles are diverted from following the course that their nature dictates, and get in each other's way. They are changed from positive into negative forces; the calm becomes a source of weakness, not of harmony, in the natural scheme, the storm a source not

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 5 (continued)

of fruitful vigor, but of disturbance. But when they are free from fleshly bonds they flow unimpeded and unconflicting; and even in this world their discords are transitory. The single principle that ultimately directs them sooner or later imposes an equilibrium.

Such convictions ... do away with those antitheses which are the basis of other novelists' conceptions. The antithesis between man and nature to begin with ... men and nature to her are equally living and in the same way. To her an angry man and an angry sky are not just metaphorically alike; they are actually alike in kind: different manifestations of a single spiritual reality.

... Emily Brontë's vision of life does away with the ordinary antithesis between good and evil. To call some aspects of life good and some evil is to accept some experiences and reject others. But it is an essential trait of Emily Brontë's attitude that it accepts all experience ... the storm is as much part of her universe as the calm ... she is peculiarly aware of the storm; she makes out the harsh elements of life to be as harsh as they can be. Her characters set no bridle to their destructive passions; nor do they repent of their destructive deeds. But since these deeds and passions do not spring from essentially destructive impulses, but impulses only destructive because they are diverted from pursuing their natural course, they are not "bad." Further, their fierceness and ruthlessness have, when confined to their true sphere, a necessary part to play in the cosmic scheme, and as such are to be accepted.

... the conflict in her books is not between right and wrong, but between like and unlike.

... Emily Brontë's heroes and heroines do not love each other because they find each other's personalities pleasant, or because they admire each other's characters ... their deeper feelings are aroused only for someone for whom they feel a sense of affinity, that comes from the fact that they are both expressions of the same spiritual principle. Catherine does not "like" Heathcliff, but she loves him ... for he, like her, is a child of the storm ... the quality of these emotions is as remote from the ordinary lover's passion as is its origin. For all its intensity, Catherine's love is sexless; as devoid of sensuality as the attraction that draws the tide to the moon, the steel to the magnet; and it is as tender as if it were hate itself.

... Emily Brontë does away with the most universally accepted of all antitheses—the antithesis between life and death. She believes in the immortality of the soul ... in this world. Thus the supernatural plays a different part in Wuthering Heights from that which it does in other novels. It is ... misleading to call it supernatural: it is a natural feature of the world as she sees it.

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 5 (continued)

The first three chapters of Wuthering Heights are read and discussed before the student reads the entire book. Certain points should be established: the setting, the characters, the general feeling of discord—the mood of the story.

I. Preliminary questions

- A. What is the significance of the title?
- B. What details prepare the reader for a story of violence?
- C. What is the advantage of having the story told, at this point, by a stranger?
- D. What sort of person is Lockwood? How do his traits make his pursuit of the story seem logical?
- E. What characteristics of Heathcliff are shown in the early chapters?
- F. What qualities does Catherine Linton Heathcliff show?
- G. What impression does Nareton Earnshaw make upon the reader?
- H. What are the values of having Joseph an employee who has been at Wuthering Heights a long time and Zillah a newcomer?
- I. What purposes do the dogs serve?
- J. How does Lockwood discover his first clues about the past of the family at Wuthering Heights?
- K. Notice particularly the way in which the author introduces the supernatural element: its effect upon Lockwood—and hence on the reader—and on Heathcliff.

After the first chapters have been carefully considered in such a way that the student's curiosity is aroused—possibly to the pitch of Lockwood's inquisitiveness—the student will complete the novel before the rest of the discussion is undertaken. If the text used does not contain a study guide, the student will find helpful a dittoed sheet of questions and suggestions for reading enrichment.

II. Questions for consideration after the novel has been completed.

- A. What are the author's purposes in beginning the novel as she does in the middle of the story, using the flashback technique? Consider its values in the following respects:
 1. The reader's seeing the characters from the detached viewpoint of the inquisitive stranger, Mr. Lockwood.
 2. The impact on the reader of the forceful picture of discord.
 3. The "shock treatment" the author uses, by presenting a very dynamic situation in the beginning of the book, to lend credibility to the rest of the novel.
- B. Compare the effect of the opening scenes with that near the end of the book when Lockwood returns to Wuthering Heights after an absence of nine months.
- C. Establish a timetable of incident that gives the progress of the story from the time of the arrival of the child Heathcliff to the end of the novel.
- D. Consider Wuthering Heights in the light of David Cecil's comments about storm and calm.
 1. Which environment in the novel suggests the principle of storm? Find passages which develop the atmosphere.
 2. Which environment suggests the principle of calm? Find details that create a feeling of serenity.
 3. In the first generation of characters, which represent the first principle? Find speeches or incidents to illustrate this stormy passion.
 4. Which characters in this generation are representative of the principle of calm? How are their traits shown?
 5. Chronologically what is the incident that begins the destruction of harmony in the cosmic scheme as represented in this story?
 6. Trace the incidents that keep the order out of balance.
 7. How is the cosmic order reestablished?

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 5 (continued)

E. Evaluate the characterization.

1. Which characters are portrayed vividly? Support your opinion by evidence from the novel.
2. Which characters are generalized, seem similar to characters in a ballad?
3. How are Joseph and Nellie Dean different from other important characters? Are they merely the standard rustics found in many English novels, or do they provide a standard of normality which intensifies the strangeness of Heathcliff and some of the others?
4. How does Emily Bronte emphasize hereditary traits in her characters?
 - a. How do the members of the younger generation illustrate the strengths and weaknesses of their parents?
 - b. How are the principles of storm and calm combined in each of the three?
5. How do the characters in this novel illustrate Wordsworth's line, "The child is father of the man"? Do the children—in both generations—mature into the adults the reader may logically expect them to become?

F. In what ways is Emily Bronte different from other Victorian novelists? Consider Jane Austen in Pride and Prejudice, Charlotte Bronte in Jane Eyre, Charles Dickens in A Tale of Two Cities or any of his other novels. Compare her with any of them in the following respects:

1. Purpose
2. Unity of plot
3. Characterization
4. Emotional pitch
5. Imagination
6. Spontaneity
7. Setting
8. Treatment of nature

G. If the pupils have studied any of the romantic poets of the nineteenth century, let them consider whether Emily Bronte seems influenced in any way by them.

H. David Cecil says that Emily Bronte was among the most poetical of English novelists. "Emily Bronte's poetry is ... lyrical and fiery." Find in Wuthering Heights examples of poetic prose.

I. Wuthering Heights has been successfully dramatized. What elements in the novel lend themselves to dramatization?

III. Suggestions for writing.

- A. Phyllis Bently in The Brontes states: There is no character in Wuthering Heights who is completely lovable, who wins our sympathy completely. Do you agree or disagree with this appraisal? Form a thesis sentence stating your opinion; then organize a well-constructed paragraph in which you support your point of view with specific evidence from the novel.
- B. Critics have noted Emily Bronte's most memorable description represents nature in motion. Examine the novel for descriptive passages that please you. Then write a paragraph, well documented with evidence from the book, in which you support the conclusion of the critics or challenge its validity.
- C. Consider Heathcliff and Therese Defarge of A Tale of Two Cities as agents of vengeance. In what ways are they alike? In what ways are they different? In an essay in which you support your opinions with evidence from the two novels, compare them in basic character, motive, methods of seeking revenge, justification for their behavior, vividness and reality of characterization.
- D. Explain and discuss the validity of Heathcliff's statement "I have lost the faculty of enjoying their destruction, and I am too idle to destroy for nothing" as the reason for his passive attitude toward his enemies.

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 6

POETRY

BOY AT THE WINDOW (Olympic Edition of ADVENTURES IN APPRECIATION)

I. Introduction

"Boy at the Window" is presented early in a unit on poetry, the first poem in which the students are asked to look beyond the surface for depth of meaning. It may be approached in either of two ways. The pupils may read the poem silently in class without prior discussion or preparation. After they have had time to read it several times, the teacher, through questions, explanation, and discussion, provides aid so that the students can get the full meaning of the selection. The second approach is to introduce the poem on the day before it is to be discussed. The teacher may read through the introduction with the class and ask what is meant by the "Age of Anxiety." Is ours such an age? Why is such an appraisal sound or unsound? Either before or after the pupils have read "Boy at the Window," they may listen to the author read the poem (Many Voices 4). The use of the recording may lead naturally to a discussion of Richard Wilbur's background.

II. Guide questions for the students

1. What is the poet saying here?
2. What is the mood of the poem?
3. What words create the mood? (The pupils are then instructed to read the poem several times outside of class, preferably aloud, in preparation for a closer examination of the poem the next day.)

III. Points for discussion

A. Meaning

1. Discuss what the poet is saying.
 - a. Surface meaning
 - b. Underlying meaning
2. What one word is the key to the meaning?
3. How does the meaning relate to the statement in the introduction about our "Age of Anxiety"?
4. Why does the boy weep?
5. Why does the snowman weep?
6. What is meant by "a trickle of the purest rain"?
7. What are "bitumen eyes"?

B. Analysis of the poem

1. What is the mood of the poem?
2. What words help to convey the mood?
3. What is the rhyme scheme? How is it unusual?
4. What is implied by the simile "a god-forsaken stare/as outcast Adam gave to Paradise"?
 - a. Is it effective?
 - b. Is it imaginative?

IV. Suggestions for writing

In a carefully planned paragraph discuss the connection between the main idea of the poem and the world in which the boy lives. How do such words as "gnashings," "enormous moan," "outcast," "warmth," "love," "light," "fear," suggest the incongruities of his world, of our world?

Such a detailed study of this relatively simple poem prepares the students for independent reading of more difficult verse later in the unit.

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 7

OLD CHRISTMAS MORNING (Olympic Edition of ADVENTURES IN APPRECIATION)

I. Introduction to the study of the poem

- A. Review of the origin and the nature of the ballad form
 - 1. Its origin among the simple people close to the soil
 - 2. Its purpose as a form of entertainment among the illiterate
 - 3. Its form
 - a. Stanza variations
 - b. Handling of plot and character—for example the "off-stage" action of most of the incidents; the use of conversation, of refrain
- B. Silent reading of the introductory material in the text and of the poem
- C. Oral reading (preferably by two perceptive, able students)

II. Questions for discussion

- A. In retrospect how does the first stanza set the pattern for the whole ballad?
- B. What details in Sally Anne's speech (lines 5-12) intensify the pathos of the later stanzas?
 - 1. What words and phrases sketch briefly but effectively the background of the story?
 - 2. What is the connotation of "Hungering after your face"?
 - 3. What does the reader learn from "There's your old place"?
- C. Note the echoing effect of line 13.
- D. What is the emotional impact of Lomey Carter's first word?
- E. How does she give the reader the first fact, suggest the initial incident in the story?
- F. Note the effect of Sally Anne's chatter and her questions interpolated into Lomey Carter's account of the killings.
 - 1. How do they build suspense?
 - 2. How do they add poignancy to the tale?
 - 3. How are they ironical?
 - 4. To what extent do lines 29 and 30 intensify the conclusion of the poem?
 - 5. What is the effect of the repetition of "Taulbe ain't to home this morning"?
- G. In what steps does Lomey Carter let the reader know what has happened?
- H. What was the "word" that her "man" must have told Lomey?
- I. What is the effect upon the reader of the last three lines of the ballad?
- J. Return to the characteristics of the old ballad form. How does "Old Christmas Morning" follow the medieval pattern?
- K. Evaluate the exclusive use of dialogue to tell the story.

III. Suggestions for writing

- A. Compare the ballad form of telling a dramatic story with that employed by a short story writer. Write a composition in which you show how such a writer might handle the same story. Would he leave out anything found in the ballad? What would he add?
- B. Using the short story form, rewrite the account of the killing. Try to create the mood of the poem.
- C. Compare the effectiveness of this ballad with some other story of revenge which you have read. You may use another poem, a short story, a novel, or a play; but you must allow for the necessary differences in the uses of the various forms. Does the ballad seem particularly suitable for such a tale, or do you think some other form would be more effective?

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 8

THE SILKEN TENT

She is as in a field a silken tent
At midday when a sunny summer breeze
Has dried the dew and all its ropes relent,
So that in guys it gently sways at ease,
And its supporting center cedar pole,
That is its pinnacle to heavenward
And signifies the sureness of the soul,
Seems to owe naught to any single cord,
But strictly held by none, is loosely bound
By countless silken ties of love and thought
To everything on earth the compass round,
And only by one's going slightly taut
In the capriciousness of summer air
Is of the slightest bondage made aware.

This selection may sound to the student surprisingly unlike Frost. For exactly that reason it may help him understand how poetry is written, how it must be read.

What Frost is saying in "The Silken Tent"—the matter of the poem—is almost entirely said by the verse form and by the sound and suggestiveness of the words, the manner of the poem.

The student should begin by reading the poem through, listening to it, making certain it contains no words he does not know. (For "guys" he may need his dictionary.)

In a second reading, he should be able to identify the verse form as a sonnet, 14 lines of rhymed iambic pentameter.

There is no division of thought into octave and sestet, as in an Italian sonnet, nor into the three quatrains and closing couplet of an Elizabethan sonnet.

The rhyme scheme, however, is Elizabethan. Also, there is a turn of thought in lines 12 - 14 similar to the closing comment characteristic of the Elizabethan couplet.

What is this sonnet about? After even a second reading, the student may be certain only that it is a "she"—a woman or a girl—and a tent. He probably is aware that she has been pleasingly presented. His impression of her cannot be summarized in "She is like a tent." That, he knows, is wrong.

GRADE TEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 8 (continued)

As he clarifies his impression by examining every suggestive detail that contributed to it, he begins to understand what the sonnet is about. It is about the effect of the "she" upon the poet and—thanks to the poet's gift—upon the reader. We know her in terms of the feelings and images she stimulates.

The impression begins in the title. To realize how important the word "silken" is we need only to remove it. The word is repeated in lines 1 and 10. Its various associations—softness, sheen, delicacy, cost, elegance—are significant. The title suggests another time and place. A silken tent—the pavilion of a princess?

This first impression is supported as we recognize the Renaissance verse form, and as we hear the decorous ten-syllabled lines with their predictable pattern of accent.

The effect of "silken" is enforced throughout the sonnet by repeated "s" sounds, sufficiently varied to remain effective. For example, in line 4, it is the last sound in "guys ... sways ... ease" but in line 5 we are swung in the opposite direction with "supporting ... center ... cedar."

The student should examine the sonnet for further suggestions of graceful movement. Of freedom. Of serenity. Of spirituality.

The balance of ease and restraint is particularly clear in line 9, as "strictly held" contrasts with "loosely bound."

The student should be helped to see the relation in feeling or image between lines that are linked by rhyme, such as lines 5 and 7, 2 and 4, and the most subtle, 10 and 12.

To understand the three closing lines the reader must recognize the antecedent of "one's." What, then, is the meaning of those lines? What has this final observation done for the total impression of the personality?

* * * * *

GRADE ELEVEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 1

GIANTS IN THE EARTH

Although a prolonged study of Rolvaag's Giants in the Earth is not necessary, students can become aware of reading a work of fiction on several distinct levels. In the historical sense, the novel provides good insight about the American character even though the story deals with Norwegian settlement of our western frontier. The following paragraph from F. J. Turner's The Significance of the Frontier makes a helpful comment which might prove applicable in this analysis:

From the conditions of frontier life came intellectual traits of profound importance. The works of travelers along each frontier from colonial days onward describe certain common traits, and these traits have, while softening down, still persisted as survivals in the place of their origin, even when a higher social organization succeeded. The result is that to the American frontier the American intellect owes its striking characteristics. The coarseness and strength combined with acuteness and inquisitiveness; that practical and inventive turn of mind, quick to find expedients; that masterful grasp of material things, lacking in the artistic but powerful to effect great ends; that restless nervous energy; that dominant individualism, working for good and evil; and with all that buoyancy and exuberance which comes with freedom—these are traits of the frontier, or traits called out elsewhere because of the existence of the frontier. Since the days when the fleet of Columbus sailed into the waters of the New World, America has been another name for opportunity, and the people of the United States have taken their tone from the incessant expansion which has not only been open but has even been forced upon them.

In an artistic sense the book is well structured, suggesting the architectural term, symmetry. (NOTE: See questions 3 and 4 in the study guide.) When contrasted with some of the techniques of modern fiction, the plot framework can be likened to Greek tragedies. Moreover, Rolvaag's style of writing corresponds to the slow movement and settlement of the plains. The series of dots which frequently appear are not ellipses: they are used to slow down the rhythm of the prose.

On a developmental level, Giants in the Earth belongs with early twentieth century realistic and naturalistic novels. Whereas Dreiser suggests man's corruption and helplessness as stemming from society's institutions, there is in Rolvaag's personification of the Great Plains, a sense of man's domination by the natural world.

Perhaps the most interesting aspect of the novel is its psychological presentation of human aspiration and suffering. Per Hansa's followers are not like the cliché of the western pioneers who, despite all odds, manage to carve a niche for themselves out of the wilderness. Ultimately one must say that The Kingdom is

GRADE ELEVEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 1 (continued)

established in the Dakota Territory, but its coming to be takes into account the consequences of the lust for power and the deleterious effect of isolation and guilt. Thus Rolvaag's study is reminiscent of Hawthorne and Melville.

Study Guide Questions

1. Note on a map of the United States where the characters go. Note the physical characteristics of the region. (It might be interesting to note concurrent historical events even though they do not concern the characters in the book.)
2. Keep track of the characters as you encounter them (their names will be a problem at first). Note their physical appearance as well as their behavior. Which characters do you like or dislike? What are your reasons?
3. Note the titles of various chapters. Are these literal descriptions, symbolic descriptions, or possibly both? (e.g., The Heart that Dared not Let in the Sun; On the Border of Utter Darkness; The Great Plain Drinks the Blood of Christian Men and Is Satisfied.)
4. Justify the novel's division into two parts. This statement should not be a plot summary, but rather a general explanation of cause-effect factors.
5. The tone, at various times in the novel, exemplifies loneliness, isolation, and optimism. Give examples which substantiate these. Does any one tone seem to dominate the book?
6. Does Rolvaag differentiate between the hardships of men and women? Are there implications that one group suffered more than the other?
7. Look up the meaning of "determinism." How appropriate is the term in appraising the spirit of this book?
8. In what sense is the land in South Dakota a New Utopia? (Per Hansa says "This Kingdom is going to be mine!") Does Per Hansa have anything in common with the Israelites and American Puritans who felt that they were chosen people?
9. Explain Beret's deterioration in terms of a psychological study. How valid are her symptoms? Who else in the book could be described in terms of a psychological study?
10. If one remembers that the book was written in Norwegian and then translated into English, is there anything which seems foreign to the American scene or to the American character?

GRADE ELEVEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 1 (continued)

Questions for Group Discussion (These issues could be the concern of small groups rather than the whole class.)

1. What does the title mean? Take into consideration its literal and figurative meaning.
2. Is this book a tragedy? Yes—No—Why?
3. Justify or criticize the book's ending in terms of what happens to the major characters.
4. Could this story be made into a movie? Yes—No—Why? (If the answer is yes, then go ahead and cast the parts. Money should be no object.)

Comparative Questions

1. Compare Beret with Hester (Scarlet Letter) or with some other character encountered in your reading such as Kathryn (Farewell to Arms).
2. What other pairs of characters would be appropriate for a comparative study. (i.e., one character taken from Giants in the Earth, and one taken from another work.) Justify your selection.
3. Compare Hawthorne's style with Rolvaag's.
4. What might these writers have thought of Giants in the Earth? Jonathan Edwards; Benjamin Franklin; H. Thoreau; Washington Irving; Edgar Allan Poe, Herman Melville.

Essay Questions

Directions: Choose one of the following statements as the basis for an essay. The minimum length is 500 words. Make specific references to Giants in the Earth in giving your answer. Length of time: one class period.

"When an author shows an important character making a mistake, doing the wrong thing, his purpose may be for any of these reasons: to make you sympathize with the character; to make you feel anger or dislike for the character; to make you laugh at the character; or to make you change or modify your previous idea of the character."

OR

"In a well-built novel, an important action by an important character will often combine for the reader the elements of unexpectedness and expectedness. The reader's first reaction may be one of surprise, even of shock, but on second thought he will realize that, with this particular character and this particular situation, the action is not only plausible but inevitable."

GRADE ELEVEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 2

SELF RELIANCE

If the American spirit can be characterized as being independent and optimistic, then Ralph Waldo Emerson can be classified as one of its first philosophical exponents. His first book, Nature, published anonymously in 1836, shows Emerson asking for a different approach to thought (i.e., truth); an approach which would set a young America apart from European traditions as well as free Americans from dogmas and institutions. The introduction's opening paragraph is worth noting:

Our age is retrospective. It builds the sepulchres of the fathers. It writes biographies, histories, and criticism. The foregoing generations behold God and nature face to face; we, through their eyes. Why should not we also enjoy an original relation to the universe? Why should not we have a poetry and philosophy of insight and not of tradition, and a religion by revelation to us, and not the history of theirs? Embosomed for a season in nature, whose floods of life stream around and through us, and invite us, by the powers they supply, to action proportioned to nature, why should we grope among the dry bones of the past, or put the living generation into masquerade out of its faded wardrobe? The sun shines today also. There is more wool and flax in the fields. There are new lands, new men, new thoughts. Let us demand our own works and laws and worship.

Thus Emerson innovated "a poetry and philosophy of insight" and posited "new works and laws and worship" in nineteenth century New England. His beliefs, generally speaking, affirmed the innate goodness of man and the harmonious influence of a benign universe. And it is to this belief that the term Transcendentalism has been applied.

Background of Transcendentalism

Since any study of Emerson should include some handling of the term Transcendentalism, the following statements present, in varying degrees of difficulty and analysis, a reasonable amount of background information:

1. Transcendentalism is a mouth-filling word, but not really hard to understand. It means, most simply, that there are truths that lie beyond (transcend) proof. These are the truths known to the heart rather than to the mind, to the conscience rather than to the laboratory test tube. They are just the kinds of truths most of us take for granted and live by. It would be hard to prove most of our beliefs—the belief that love is better than hatred, for example, or that a mountain lake is more beautiful than a drainage ditch. The transcendentalists merely extended this list of things they believed but could not prove to the moral and religious realm.

Most important of transcendentalist beliefs was the conviction that all men had within them some spark of divinity—the principle as Emerson put it, that "there is an infinite worthiness in man." This "truth," held by New England writers of the day, was an explosive one. For, once accept the idea that all men are divine and have infinite worth, and it logically follows that anything which beclouds that divinity or discourages that worth is contrary to the will of nature and of God. And as a great many things, such as slavery and ignorance

GRADE ELEVEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 2 (continued)

and poverty, clearly do discourage worth and make a mockery of divinity, it follows that those who should do the will of nature and of God must get rid of these things as fast as possible. Emerson put it simply: "All particular reforms," he said, "are the removing of some impediment."

Adventures in American Literature
(Harcourt Brace), pp. 573-574

2. Transcendentalism emerged as a full-fledged movement of New England thought between 1815 and 1836. The first date marks the maturing of the liberalizing ministry of William Ellery Channing; the second, the publication of Emerson's Nature, the original—and probably the best-systematic expression of the transcendentalist philosophy. Thereafter the movement continued to expand, first as a revolt against the sterile Unitarian orthodoxy, then as a protest against the continuing cultural dependence of America on Europe, and finally as a profound exploration of the spiritual foundations and moral implications of the new democracy. From the beginning it attracted eccentrics no less than men of genius, and after the Civil War it gave way to weaker forms of idealisms. But at its zenith in the writings of Emerson, Thoreau, and Alcott—and by its challenge to fresh speculation in Hawthorne, Melville, and Whitman—its vitalizing effect upon American art and literature and, indeed, upon the development of American democracy as a whole, remains unrivaled.
Robert Spiller, Literary History of the U.S. (Macmillan), 346
3. Transcendentalism, a name derived from Kant's Critique of Practical Reason to define a humanistic, idealistic mysticism which was the practical philosophy of many New England writers in the mid nineteenth century under the leadership of Emerson. Kant defines transcendental knowledge as a mode of knowing objects, and his philosophy influenced other German philosophers, such as Herder, Jacobi, and Schelling, who in turn influenced the English Coleridge, Wordsworth, and Carlyle, who influenced the New Englanders. But the New England brand was a mixture of Jonathan Edwards, Goethe, Plato, Confucius, Sanskrit religion, Buddhism, and Swedenborg. It emerged as a monistic philosophy which held that man or nature or any object in the world is a microcosm containing the macrocosm of God. Practically, the cult emphasized individualism and self-reliance as opposed to tradition and authority, and feeling as opposed to logic. The individual's Over-Soul, identical with the soul of God, was his source of morality, divinity, and beauty. The Transcendentalists were not formally organized, and the philosophy varied in the presentations of its followers. Besides Emerson, Thoreau presented the clearest expression of the attitude in his Walden. Other Transcendentalists were Alcott, the Channings, Margaret Fuller, Brownson, and Elizabeth Peabody. Hawthorne, Longfellow, Bryant, Whittier, and even Whitman and Melville, although not active in the cult, were affected by its doctrines.
Concise Dictionary of Am. Lit., ed.
R. F. Richards (Littlefield, Adams) 226-227
4. Transcendentalism defined in terms of American Romanticism ... to know what romanticism reacted against and what it retained from the eighteenth century is still not enough to define it ... indeed it was in the very nature of the movement—an anti-intellectual movement—to elude close logical definition. This was true even of its thinkers, who were characteristically intangible, fluid in theory, untroubled by inconsistency (which Emerson called "the hobgoblin of little minds")...

GRADE ELEVEN: SAMPLE DEPTH-READING ASSIGNMENT 2 (continued)

They (the romantics) conceived themselves to be emancipators of the human spirit, freeing it from the tyranny of everything exterior to itself, whether this was a Calvinistic dogma or depravity, or a dramping rationalism, or a common sense obsession with the pots and pans of practical life. Freed from these, the human spirit might regain the sense of wonder, the bloom of the world, might dwell upon the strange, the mysterious, the miraculous, might hope for a revelation here and now. Hence the romanticists thirsted for the freshness of inspiration, the directness of mysticism.

The inner life and its needs, they held, are not quite the same in all men. If men are born free and equal in worth as human beings, they are also born different, no two of them alike. Each should therefore be true to himself, express his very self, which is uniquely valuable. The romanticists accepted gladly the relativity of their subjectivism. It is perhaps not mere accident that the new words compounded with self in the nineteenth century were not often like the old self-conceit, self-esteem, self-denial, which now seemed unpleasant, but rather self-expression, self-realization, self-culture, self-help, self-reliance, which seemed attractive.

The most fruitful movement within American romanticism, a circle within a circle, was that known as Transcendentalism. It was perhaps poetic justice that Puritanism, superseded by deism, by Unitarianism, by a general drift to rationalism, should rise again with its old moral and spiritual ardor in the new outlook called transcendental ... a group of fine minds, responsive to the romantic impulse from Europe, reacted against the climate of opinion left by the age of reason

A religious movement, Transcendentalism was also a philosophic movement, a social movement, a literary movement. Idealistic, mystical, individualistic, it was a general renovating force. It was "plain living and high thinking" rather than a systematic philosophy or creed. So far as it had a central belief, this belief was that there are "certain fundamental truths not derived from experience, not susceptible of proof, which transcend human life, and are perceived directly and intuitively by the human mind." What does this mean? In the pungent language of Emerson, it means: "God is, not was; He speaketh, not spake." It means: "Nothing can bring you peace but yourself. Nothing can bring you peace but the triumph of principles." It means: "Trust thyself; every heart vibrates to that iron string." It means: "If the single man plan himself indomitable on his instincts, and there abide, the huge world will come round to him." It means: "Give me health and a day, and I will make the pomp of emperors ridiculous."

Norman Foerster, Am. Poetry and Prose. Houghton Mifflin, 273-274; 277-278.

5. The "Transcendentalists" ... may be defined in a somewhat wider perspective as children of the Puritan past who, having been emancipated by Unitarianism from New England's original Calvinism, found a new religious expression in forms derived from romantic literature and from the philosophical idealism of Germany.

They never constituted any organized movement—as we see Emerson making clear—but there were enough of them, and they came spontaneously and vocally to their coincident persuasions, and their activities (some of these a bit antic) seemed to fit into a pattern, that outsiders could accuse them of being a "movement," in fact, of being a conspiracy. So enlarging our perspective still further, we may also see in the Transcendentalists not so much a collection of exotic ideologues as the first outcry of the heart against the materialistic pressures of a business civilization. Protestant to the core, they turn their protest against what is customarily called the "Protestant ethic," they refuse to labor in a proper calling, conscientiously cultivate the arts of leisure and strive to avoid making money.

GRADE ELEVEN: SAMPLE DEPTH—READING ASSIGNMENT 2 (continued)

By now almost as much has been written about the New England Transcendentalists as they ever wrote by themselves. They attract attention not only because they do occupy a place in our intellectual history but even more because they speak for an important mood in the spiritual life of the Republic, a mood that has subsequently become, periodically, vocal. Provincial they no doubt were, and often ludicrous in their high seriousness; even so, they are what we have to display as an American counterpart to the ebullient Romanticism of Europe.

Perry Miller, The American Transcendentalists: Their Prose and Poetry (Doubleday), xi-x.

Suggested Approaches to Teaching "Self-Reliance"

Whether one should precede a study of Emerson's "Self-Reliance" with a lecture (either modest or monumental) on the intellectual milieu of start with a 'crash approach' is a matter of taste and experience. Students, at some time, need to know something about Transcendentalism (any or all of the preceding background material could be dittoed for reference), but students also need to feel that Emerson speaks directly to them—"Why should we grope among the dry bones of the past...?"—and that he is not the windy contemporary-mentor of the 'Civilly Disobedient' Thoreau.

1. Background material on Transcendentalism—lecture or dittoed (optional)
2. Relevant terms for an initial discussion:

aphorism	eclectic	pragmatic	philosopher	Calvinism
proverbial	empirical	didactic	iconoclast	deism
gnomic	idealism	dogma	evangelical	Unitarianism
3. Selected quotations from Emerson for initial discussion (to introduce style and ideas)
 - a. Hitch your wagon to a star. "Civilization"
 - b. Nothing great was ever achieved without enthusiasm. "Circles"
 - c. The true test of a civilization is not the census, nor the size of cities, nor the crops—no, but the kind of man the country turns out. "Civilization"
 - d. Shallow men believe in luck. "Conduct of Life"
 - e. Whoso would be a man, must be a nonconformist. "Self-Reliance"
 - f. Man is his own star; and the soul that can
Render an honest and a perfect man,
Commands all light, all influence, all fate;
Nothing to him falls early or too late.
Our acts our angels are, or good or ill,
Our fatal shadows that walk by us still.
Beaumont and Fletcher, "Epilogue" to Honest Man's Fortunes
(quoted by Emerson at the beginning of "Self-Reliance")

Assigning "Self-Reliance" for Student Reading

Reading Emerson is no easy job. Nevertheless it is possible for students to come away from Emerson with understanding as well as enthusiasm. Perhaps it is their age. As Brooks Atkinson says: "Young people seemed to follow him more easily than their elders. A Boston attorney said Emerson's lectures 'are utterly meaningless to me, but my daughters, aged 15 and 17, understand them thoroughly.'" (The Writings of Ralph Waldo Emerson - xiv)

Students should be told that Emerson did not use the paragraph in the standard composition fashion and that it is often difficult to find a topic or thesis sentence; more often, the single sentence becomes the major unit of thought.

Any method of attack puts the burden of work on the student, and it is in this spirit that the following approaches are suggested:

GRADE ELEVEN: SAMPLE DEPTH—READING ASSIGNMENT 2 (continued)

1. The students make an outline in which they identify the major ideas. This can be grim, but it can be challenging to the student who likes to make order out of chaos.
2. Have students glean the essay for representative samples of Emerson's thought and rhetoric. Such a sampling might be categorized under the provocative; idealistic; unrealistic; heretical. Examples are:
 - a. To believe your own thought, to believe that what is true for you in your private heart is true for all men—that is genius. Speak your latent conviction, and it shall be the universal sense.
 - b. In every work of genius we recognize our own rejected thoughts; they come back to us with a certain alienated majesty.
 - c. A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise shall give him no peace.
 - d. Trust thyself; every heart vibrates to that iron string.
 - e. Infancy conforms to nobody; all conform to it.
 - f. Do not think the youth has no force, because he cannot speak to you and me.
3. Students can be told that, in its broadest sense, Emerson's essay is concerned with two basic issues which make up the doctrine of "Self-Reliance." First, individuality is best achieved by nonconformity; second, man should rely on his divine self rather than his egotistical self. Students can then find examples of these concepts by providing textual documentation and any necessary explanations.

Suggestions for Study, Discussion, and Writing

1. The following statement from Emerson's "Poetry and Imagination" (1872) provides a good springboard for a discussion of style in writing as well as Emerson's own style:
 Write, that I may know you. Style betrays you, as your eyes do. We detect at once by it whether the writer has a firm grasp on his fact or thoughts—exists at the moment for that alone, or whether he has one eye apologizing, deprecatory turned on his reader. In proportion always to his possession of his thoughts is his defiance of his readers. There is no choice of words for him who clearly sees the truth. That provides him with the best word.
2. Discuss quotations from the essay (students may contribute or teacher may select).
3. Does self-reliance make for a better society? lead to anarchy? lead to isolationism?
4. To what extent is self-reliance possible in modern society? modern politics?
5. What might Emerson have said of John Donne's statement, "No man is an island"?
6. Emerson would reform man rather than his institutions. Do you agree or disagree with such an approach? Who else has advocated "curing the human heart"? and with what success?
7. Much of Emerson's thought stems from four sources; Jesus, the Christian; Shakespeare, the Renaissance man; Plotinus, the Neo-Platonist and Oriental; and Plato, the Greek philosopher. From what you know of these figures, which of their ideas or ideals are compatible with Emerson's?
8. Transcendentalism has been called an anti-rationalistic movement, yet Franklin, who was a rationalist, had as his thirteenth virtue (Autobiography) "Imitate Jesus and Socrates." What, then, can be said about an intellectual affinity between Franklin and Emerson?

GRADE ELEVEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 2 (continued)

9. Consider the possibility of there being a modern day Transcendental movement. Which political party would this group support and for what reasons? Or might such a group advocate its own party? If so, what would its platform be, and what of its chances for success?
10. Could the doctrine of self-reliance be characterized as a form of nineteenth century Existentialism?
11. Find examples of the rhetoric of Edwards, Franklin, Paine, Jefferson, and Emerson. Compare and contrast these examples in terms of style and idea.
12. Who are the philosophers that America has produced? Are they speculative; practical; both? How would you account for the fact that America has had so few philosophers?
13. Emerson was a poet (not first rate) as well as an essayist and lecturer. The following poem, "The Apology," might be considered another example of "Self-Reliance" not to mention other Emersonian doctrines.

The Apology

Think me not unkind and rude
That I walk alone in grove and glen;
I go to the god of the wood
To fetch his word to men.

Tax not my sloth that I
Fold my arms beside the brook;
Each cloud that floated in the sky
Writes a letter in my book.

Chide me not, laborious band,
For the idle flowers I brought;
Every aster in my hand
Goes home loaded with a thought.

There was never mystery
But 'tis figured in the flowers;
Was never secret history
But birds tell it in the bowers.

One harvest from thy field
Homeward brought the oxen strong;
A second crop thine acres yield,
Which I gather in a song. (1834)

In addition to reckoning with this poem from the standpoint of its ideas, one might well give consideration to its form and style. Part of the Transcendental assumption was the creation of an American poetry unlike the didactic English neo-classicists. As Perry Miller says: "They were convinced that their poetic expression, if it were to achieve the desired 'sublime' and to eschew the commonplace, should convey, even in its most transient lyric moments, a message from the realms of Transcendental verity."

14. Consider Robert Spiller's statement:

In quality of style, and particularly in depth of philosophic insight, American literature has not yet surpassed the collective achievement of Emerson, Thoreau, Hawthorne, Melville, and Whitman. Having freed itself in these writers from its earlier tendencies either blindly to imitate or blindly to reject European models, American literature here for the first time sloughed off provincialism, and, by being itself—by saying only what it wanted to say—attained, paradoxically, the rank and quality of a world literature, a literature authentic not only in America but everywhere the English tongue is understood.

GRADE ELEVEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 3

Specific Topic or Description:

The teaching of poetry based on a concept. The poems are "Meditation Six" by Edward Taylor, "A Ballad of Trees and the Master" by Sidney Lanier, and "The Creation" by James Weldon Johnson. The concept is the poet's view of God.

Reading or Text Materials Required:

All selections appear in Adventures in American Literature (Olympic Ed.) except those marked *.

Prose: William Bradford, "Landing at Plymouth," "Mayflower Compact"

Robert Williams, "Letter on the Limits of Freedom"

*Nathaniel Hawthorne, The Scarlet Letter

*Robert Spiller, Cycle of American Literature (section on American Puritanism)

Poetry: *Anne Bradstreet, "Flesh and the Spirit," "To My Dear and Loving Husband," "Author to Her Book"

Edward Taylor, "Meditation Six"

*Michael Wigglesworth, excerpts from "The Day of Doom"

Sidney Lanier, "Ballad of Trees and the Master"

James W. Johnson, "The Creation"

Recommended Supplementary References for Students:

Poetry: Of English Puritans

Henry Wootton (1568-1639), "The Character of a Happy Home"

George Herbert (1593-1633), "Virtue"

John Milton (1608-1674), "On His Blindness," "Aereopagitica" and the first few hundred lines from Paradise Lost

Prose: Of contemporary writers

Shirley Jackson, The Witchcraft of Salem Village

Arthur Miller, The Crucible (drama)

Approximate Time Required:

Five days (the whole unit, however, takes about three weeks)

Detailed Description of the Project:

In order to eliminate needless excitement over a possible controversial issue (i.e., religious poetry), the poems are approached from a secular viewpoint, that is from the standpoint of Puritan literature. The readings deal primarily with American Puritanism (circa 1600-1758) beginning with the early New England colonists and ending with the death of Jonathan Edwards. Some of the readings go beyond the chronological limits in order to widen the perspective of the period. An attempt is made to illustrate the Puritan ethos of Sobriety, Justice, and Piety. But within this ethic there is also diversity, hence the readings are examined for evidence of the following concepts: theology, theocracy, rationalism, skepticism, dissention, and separatism. Then, in view of the movement's development, an attempt is made to distinguish between the terms Puritanism and puritanism.

Basic to the study of Puritanism is a recognition of the individual's relationship to God. It is this light that the poems are discussed in. Since this relationship is essential to Puritanism, but not exclusively limited to that era, two poems from later periods are included to illustrate other expressions of this relationship.

GRADE ELEVEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 3 (continued)

Questions on the Individual Poems:

"Meditation Six"

1. What does the term metaphysical mean?
2. What does the term conceit mean?
3. Can you find any examples of either terms in any of the following excerpts?
 - a. Underneath this stone doth lie
As much beauty as could die.
Ben Jonson (tombstone inscription)
 - b. If all things be in all,
As I think, since all, which were, are, and shall
Be, be made of the same elements:
Each thing, each thing implies or represents.
John Donne (From The Fifth Satire)
 - c. Christ left his grave-clothes that we might, when grief
Draws tears or blood, not want a handkerchief.
George Herbert
 - d. Only a sweet and virtuous soul,
Like seasoned timber, never gives;
But though the whole world turn to coal,
Then chiefly lives.
George Herbert
4. What observations can you make about the language used in these examples?
5. Are the ideas expressed simple or complex? Why?
6. Try rephrasing any one of the excerpts into a prose statement.
 - a. What difficulties do you encounter?
 - b. In what sense is the original appropriate?
7. In "Meditation Six" what seems to be the central image?
8. How can the image of gold be justified as a conceit? (Find examples within the poem.)
9. Which lines seem particularly unique? Why?
10. Does the poem seem to be shocking in any way? Why?
11. Why do you think Taylor's poems were not discovered until 1937?
12. Would you call Taylor a Puritan?
13. What does the prefatory note refer to? (e.g., Canticles II, 1)
14. What does the poem mean?

"A Ballad of Trees and the Master"

1. Who is the Master in the poem? (Note the use of capitalization throughout)
2. The preface mentions the Garden of Gethsemane. Explain this reference.

GRADE ELEVEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 3 (continued)

3. What images are used to establish the image of a garden?
4. Can the concept of trees be considered as a central image? How?
5. Comment on the following words:
 - a. forspent
 - b. love and shame
 - c. death and shame
6. How does the rhythm contribute to the meaning of the poem?
7. Is this poem really a ballad? (Can a ballad meter be used for a reflective poem?)
8. What does the poem mean?

"The Creation"

1. How does the poet visualize the creation of the world?
2. What images are particularly vivid? Why?
3. How are the contrasts established between darkness and light?
4. The language is quite simple. Why?
5. What is the effect of beginning the poem with the word And?
6. Comment on the beginnings of the lines.
7. What justification is there for the lack of rhyme and a regular meter?
8. Why does the poem end with the words, Amen. Amen?
9. What does the poem mean?

Comparative Questions:

1. In what sense is each poem a personal expression of the individual poet's relationship to God?
2. Is there any poem that a Puritan might find fault with?
3. Which poem, if any, might the modern reader find fault with?
4. In terms of imagery, diction, rhythm ..., which poem is the most effective? The least effective?
5. Which poem do you like best? Why?

GRADE ELEVEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 4

BILLY BUDD

Melville's Billy Budd is a difficult yet provocative narrative. Although the work has certain stylistic problems, it presents, within a relatively short treatment, an ethical problem which defies any simple, pat solution. The issue, one based on the handling or mishandling of justice during war time, also involves the duality of man—his innocence and corruption. However, before students get pre-occupied with the philosophical aspects of the story, it is necessary to guide them through the jungles of Melville's prose, or the deeper waves—if that metaphor seems more appropriate—so that they can manage his style without succumbing to invective or frustration. And for those students who appreciate the challenge, there is always Moby Dick as a subsequent assignment.

In all probability Melville's sentences present the most formidable hurdle. Students will have to expect and cope with (i.e., paraphrase) passages like the following one from the second chapter:

And here be it submitted that, apparently going to corroborate the doctrine of man's fall—a doctrine now popularly ignored—it is observable that where certain virtues pristine and unadulterate peculiarly characterize anybody in the external form of civilization, they will upon scrutiny seem not to be derived from custom or convention but rather to be out of keeping with these, as if indeed exceptionally transmitted from a period prior to Cain's City and civilized man. The character marked by such qualities has to be an unvitiated taste, an untampered with flavour like that of berries, while the men thoroughly civilized, even in a fair specimen of the breed, has to the same moral palate a questionable smack as of a compound wine. To any stray inheritor of these primitive qualities found, like Casper Hauser, wandering dazed in any Christian capital of our time, the poet's famous invocation, near two thousand years ago, of the good rustic out of his latitude in the Rome of the Caesars, still appropriately holds;—

"Faithful in word and thought,
What has Thee, Fabian, to the city brought."

While conquering such exposition, one is confronted with, also, the matter of vocabulary:

cynosure	plenary	fustian	abrogation	alacrity	ursine
contingencies	intrepid	temerily	punctiliousness	novice	
inimical	jocosely	deponent	appellation	sapience	

In addition, there are allusions such as Sea Hyperion, Tecumseh, Titus Oates, Pharisee, Guy Fawkes, Plato, Calvin, Tennyson, Marvell, Agamemnon, and Lord Nelson.

Since it is only humane to forewarn students about Melville's use of long sentences, inverted constructions, fragmentations, and digressions, the cry may be raised as to why follow such a tortuous trail; why bother to read Billy Budd? One "bothers" with Melville and his Billy Budd when one is ready to face the issue of why the good man suffers in addition to a genuine probe of the ambiguities of human nature. It is at this point that four comments are relevant from the introduction to Richard Chase's collection of critical essays on Melville (from the series entitled Twentieth Century Views published by Prentice-Hall):

GRADE ELEVEN: SAMPLE DEPTH--TEACHING ASSIGNMENT 4 (continued)

1. Despite Melville's eloquence, his humor, his tragic sense of life, his often successful use of myth, symbol, and allegory counterbalanced with a solid realism, his art has distinct limitations. He was not superbly a fictional inventor.
2. Melville was not a master of "the art of fiction," as we have conceived of this art since the novels and essays of Henry James. Pierre is the closest Melville came to writing a novel in the Jamesian sense, and it is certainly a botched book though not by that token without interest. The contributors to the present volume, except for R. P. Blackmur, testify to all this by not thinking of Melville as a novelist at all. They are content to take him as a writer of romance—that particular kind of poetic fiction which we associate with Cooper, Hawthorne, Poe, Mark Twain, and even a modern writer like Hemingway ... Mr. Blackmur's essay ("The Craft of Herman Melville: A Putative Statement") shows us what Melville lost by being a "condemned" rather than a "convicted" novelist, but he also shows us from an unusual angle (unusual in Melville criticism, that is) the gains that went with the losses. Even less than his fellow classic American fictionists did Melville have the characteristic equipment of the novelist—the ability to create fully rounded characters who think, act, and feel in relation to each other as our common knowledge tells us people think, act, and feel.
3. ... Melville is a creator of figures also in the sense of figures of speech, of grandly conceived, epic, mythic, or symbolistic metaphors like the pursuit of the white whale—or on a scale less grand, the valley of Typee, the retreat of Bartleby, the confrontation of Benito Cereno and Captain Delano, the river voyage of the confidence man, the hanging of Billy Budd. These are all elements of plot, setting, and character, and of recognizable reality, and, given his idea of fiction, Melville usually treats them adequately as such. They interest him more as metaphors, poetic conceptions which he brought to bear upon questions of the moral and intellectual life. He is content to sacrifice continuity or even credibility as long as he can establish a significant poetic action. He is content to leave things unexplained that common sense wants to know about. If it suits his purpose, he will unexpectedly abandon a character who he had led us to suppose would have a central role, as he abandons Bulkington in Moby Dick. A novel, properly so called, contains all the data the reader needs for a full understanding of the motives and events that shape the fate of the characters. Not so a romance. Often the sequence of events is unexplained; the fate of men is made mysteriously; motives, if they are shown at all, are simplified and rendered abstract. Moral values are derived from a purely personal sense of honor or virtue; or else they are derived from abstract and intellectualized conceptions. They do not derive, as tends to be true in a novel, from the manners, assumptions, laws, and conventions of society. His bias toward romance places Melville in the great tradition of American fiction, which extends from Charles Brockden Brown to Faulkner, Hemingway, and beyond. It is a tradition which far outshines the "novelistic" tradition of James (who is nevertheless our greatest writer of fiction) and Howells.

GRADE ELEVEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 4 (continued)

4. Melville is fascinated above all with the contradictions and ambiguities which, as no one ever felt more keenly than he, inherent in the condition of being human and which confront and baffle the mind of man whenever he tries to go beyond the conventional evasions which the unthinking man is content to substitute for thought. It is this which engages his mind in one way or another from Typee to Billy Budd and which determines more than anything else the quality of his imagination.

Billy Budd has been called one of Melville's best constructed works. Even though it operates on the poetic level that Chase describes, Melville does explain the sequence of events, the motivation and fate of his characters. No characters can be considered as abstractions. Billy, Vere, and Claggert are real in the compelling sense that they are neither totally good nor totally bad. Billy stands closest to human perfection; Claggert is closest to human corruption; Vere is somewhere in between these two extremes: each character has a tragic relationship to the other two. Of the petty officer, whose imperfection is "a depravity according to nature," Melville says: "But for the adequate comprehending of Claggert by a normal nature, these hints are insufficient. To pass from a normal nature to him one must cross 'The deadly space between,' and this is best done by indirection." Of the young foretopman, whose imperfection is a speech impediment, he says: "The avowal of such an imperfection in the Handsome Sailor should be evidence not alone that he is not presented as a conventional hero, but also that the story in which he is the main figure is no romance." It is in this sense of tragic relationships, this sense of paradox, this sense of man as a creature of both light and darkness which leads Melville to an oblique approach to character analysis and narrative form.

Once having been enlightened about the stylistic difficulties, the students can focus on the most rewarding aspect of the book, the characters and the implications of their actions.

Just what is Melville saying about his three major characters? Billy, the young impressed seaman who has "a purity of appearance," yet is "a sort of upright barbarian;" Claggert, the Master-at-arms who looks like a man of high quality, both social and moral, yet has "the mania of an evil nature;" and Vere, the intellectual, dreamy Captain who is considered pedantic by the other officers, yet never tolerates disciplinary infractions. Whatever Melville is saying about his characters is complex rather than simple. And it would be wise to avoid summary abstractions such as 'This is a story about Goodness vs. Evil,' or 'This is a story about the loss of Innocence.' For it is only after one has made such pronouncements that one is faced with the additional problems of Why and So What?

At this point it might be helpful to refer students to the Platonic myth cited by Raymond Weaver in The Shorter Novels of Herman Melville (Fawcett):

According to the myth which Plato puts into the mouth of Aristophanes, there was, in the beginning, a race of beings terrible for their strength and might: round in shape, with four feet and four hands, back and sides forming a circle, one head with two faces looking opposite ways, and the remainder to correspond. When this race in their might and insolence made an attack upon the gods, Zeus, after doubt, hit upon a scheme to mend their manners and humble their ways: he cut them all in half. Since then, each

GRADE ELEVEN: SAMPLE DEPTH--TEACHING ASSIGNMENT 4 (continued)

human creature, being but a mutilation, is in endless quest of his other half. And this is the nature of love: to reunite our dissevered selves, making one of two, healing the state of man. "And if we are not obedient to the gods," Aristophanes warns in conclusion, "there is danger that we shall split up again."

Historically speaking, this same kind of severance was most emphatically stressed by New England Puritanism.

For the invariable question about what happens during Billy's execution, students will have to make a distinction between literal and figurative meanings. Whereas Hawthorne uses natural phenomena to reinforce meaning, he is implicit and ambiguous. A comet appears in the sky over Salem whereupon some people think it looks like the letter A. Melville, on the other hand, likens the cloud masses and the sun's first rays with a mystical vision: there is no other interpretation. The term epiphany, first made current in literary criticism by James Joyce, is appropriate here. Literally, a "showing forth," especially of a diety, an epiphany is a sudden revelation of the "whatness" or the inner essence of a character, object, situation or experience usually manifested by physical details. Thus the physical details of Billy's hanging constitute a metaphorical description wherein the observers witness a pure spirit's ascension.

Teaching Suggestions

Go over the first two chapters with the students in class. Point up the stylistic difficulties. Assign the balance of the novel for outside reading. Students can be instructed to keep careful notes which will include (1) questions about the text; (2) lists of words and allusions; (3) a sentence plot summary for each chapter. Also, give them copies of the following questions for study, discussion, and writing to be used as a guide for reading.

Questions for Study, Discussion and Writing

1. How does the threat of mutiny add to the tension of the story?
2. In what ways does Melville feel that the sailors are being mistreated? How do these feelings add to the story?
3. Is Melville primarily concerned about conditions in the British navy?
4. Discuss the validity of Melville's comments about sailors being members of a juvenile race. (See chapter 14.)
5. What details about sailing add verisimilitude to the narrative? Which ones are important in terms of the plot?
6. Explain the crew's epithets; Starry Vere, Baby Budd, Jimmy Legs, Board-her-in-the-smoke.
7. Melville uses Billy's impressment as "an abrupt transition from the simple sphere of the Rights of Man to the knowing world of the Indomitable." Explain the dramatic value of this action.
8. Is there any significance in the ships' names?
9. Where is the narrator during the course of the story? Discuss his involvement, if any, with the events which occur.
10. Explain Melville's capitalization of Handsome Sailor.
11. Why is the pronoun our used only for Billy and not for any other crew members?
12. Why is Claggert "down on" Billy Budd?
13. In what ways are Billy and Claggert similar? dissimilar?
14. Did Captain Vere do the right thing in condemning Billy?
15. What do you think Captain Vere says to Billy when they are alone? Why doesn't Melville tell us?

GRADE ELEVEN: SAMPLE DEPTK—TEACHING ASSIGNMENT 4 (continued)

16. What is the relevance of this quotation from chapter 18?
... Forty years after a battle it is easy for a non-combatant to reason about how it ought to have been fought. It is another thing personally and under fire to direct the fighting while involved in the obscuring smoke of it. Much so with respect to other emergencies involving considerations both practical and moral, and when it is imperative promptly to act. The greater the fog, the more it imperils the steamer, and speed is put on though at the hazard of running somebody down. Little ween the snug card-players in the cabin of the sleepless man on the bridge.
17. What is the significance of Billy's last words, "God Bless Captain Vere"?
18. Why does Melville choose to have the sea calm rather than violent at the time of Billy's death?
19. Who or what is the antagonist in the story?
20. What is your idea of a hero? Is there a distinction between heroes in real life and heroes in fiction? Does the idea of a hero change from generation to generation; from country to country; from century to century?
21. Do the last three chapters seem appropriate or anticlimatic? Melville justifies them by saying "something in way of a sequel will not be amiss."
22. What does the poem in the last chapter mean? Why does Melville end his story with it? Is it really a ballad as Melville says it is?
23. What criticism does Melville seem to be making about the nature of man? about man's institutions?
24. Whose suffering is the most acute—Billy's, Claggert's, or Vere's?
25. Is there is a moral to the story? Is the story amoral?
26. Does today's reader need to exercise intellectual or aesthetic tolerance while reading Billy Budd? Explain.

Questions Based on Comparative Readings and the Application of Literary Terms

1. Compare Claggert with Hawthorne's Chillingworth.
2. Is there any similarity between Melville's method of characterization and Hawthorne's?
3. Melville's description of Billy's imperfection in chapter 2 alludes to Georgiana in Hawthorne's short story, "The Birthmark." In speaking of his character's blemish, Hawthorne says: "It was the fatal flaw of humanity which Nature, in one shape or another, stamps ineffaceably on all her productions, either to imply that they are temporary and finite, or that their perfection must be wrought by toil and pain." Compare the imperfections of Billy and Georgiana, the authors' attitudes toward them, and the consequences which befall their owners.
4. Some writers and critics make a distinction between the terms novel and romance. Read Hawthorne's Preface to The House of the Seven Gables and Richard Chase's remarks in his collection of essays on Melville (quoted in part on p. 2 of this study). Would Hawthorne and Chase classify Billy Budd as a romance? If so, on what grounds? What does Melville call his story (see end of chapter 2) and for what reasons? Do these definitions and classifications constitute a contradiction in terms?
5. The underground figure has interested writers over a wide period of time. Satan in Milton's epic, Paradise Lost; John Claggert from the lower gun decks in Melville's Billy Budd; the speaker who begins his long monologue in Dostoevsky's Notes from Underground by saying, "I am a sick man ... I am a spiteful man. am an unattractive man;" and Fred Daniels, the sewer prowler in Richard Wright's "The Man Who Lived Underground" are all examples of characters, tortured by thwarted psyches, who spend their lives confined in some way. Although the terms describing this condition vary, from the Freudian concept of the id to the

GRADE ELEVEN: SAMPLE DEPTH—TEACHING ASSIGNMENT 4 (continued)

existentialist postulate—"existence precedes essence" and "man makes himself" (Sartre)—, the writer's artistic handling of the 'underground figure' will probably interest us more than the psychological or philosophical treatment. Read the accounts of these characters noting where they are confined, their behavior, and the author's comments (if any) on the nature of their 'undergroundness.' (A word of caution: Paradise Lost is a long seventeenth century narrative poem. Books I and II—if you use a good annotated edition—will give you some idea of Satan. Omitting this work, however, will not impair your study.)

6. Irony, in its most general sense, means a reversal of expectations, but finer distinctions can be made. Study the following kinds of irony* and see how they might apply to *Billy Budd*.

Socratic irony: is named for Socrates, who commonly feigned more ignorance than he possessed, presenting himself as ignorant when he was in fact cautious or tentative. The man who plays the understater ("I do not understand; please explain to me ...") is a Socratic ironist, and his works are ironic.

Verbal irony: is a contrast between what is stated and what is more or less wryly suggested. What is stated ironically need not be the reverse of what is suggested; irony may, for example, state somewhat less than it suggests, as in this understatement: "Men have died from time to time." Verbal irony that is crude and heavy-handed rather than clever is commonly called sarcasm.

Dramatic irony (also called ironic content, tragic irony, and Sophoclean irony): refers to a condition of affairs which is the tragic reverse of what the participants think. Thus, it is ironic that Eve eats the forbidden fruit; she expects great happiness, but it brings great sorrow. As in verbal irony, there is an element of contrast; the contrast, however, is not between what the speaker says and what he means, but between what he says or thinks and the true state of affairs. This sort of irony, based on misunderstanding, or partial knowledge is common in tragedy ... more generally, ... it is ironic that the strong man is overthrown by the weak man and that the liar unknowingly tells the truth.

*(These definitions are taken from The Study of Literature: A Handbook of Critical Essays and Terms, edited by Barnet, Berman, and Burto.)

7. Foreshadowing (i.e., hints of things to come) if used properly creates suspense (the opposite of surprise) that is not only a curious mixture of pain and pleasure but is also related to tragic irony. "The tragic character moves closer and closer to his doom, and though he may be surprised by it, we are not; we are held by suspense. If, in fact, he is suddenly and unexpectedly saved, we feel cheated." (Barnet, et. al., Study of Literature). Find instances of foreshadowing in *Billy Budd* and examine them in the light of the preceding statement. (Note: Foreshadowing is apt to be subtle rather than startling. Thus, an example would be the second paragraph in chapter 5 which begins: "Discontent foreran the Two Mutinies, and more or less it lurkingly survived them. Hence it was not unreasonable to apprehend some return of trouble, sporadic or general.")
8. Melville says that "a profound passion," the cause of tragic events, does not have to be enacted in a magnificent setting nor does it have to be initiated by noble figures. His own demonstration of this is the turning point in the action, Billy's accidental spilling of his soup in front of the vengeful Claggert. Comment on Melville's idea and use of "a profound passion." How does this notion of tragic cause differ from the Greek concept of tragedy; the Renaissance concept of tragedy; that of the present day?

GRADE ELEVEN: SAMPLE DEPTH-TEACHING ASSIGNMENT 4 (continued)

9. Comment on the appropriateness or inappropriateness of the following statement about the kind of tragedy presented in Billy Budd.

... For tragedy may be viewed not as being essentially the representation of human misery, but rather as the representation of human goodness or nobility. All of the supremest art is tragic; but the tragedy in, in Aristotle's phrase, "the representation of Eudaimonia," or the highest kind of happiness. There is, of course, in this type of tragedy, with its essential quality of encouragement and triumph, no flinching of any horror of tragic life, no shirking of the truth by a feeble idealism, none of the compromises of the so-called "happy ending." The powers of evil and horror must be granted their fullest scope; it is only thus we can triumph over them. Even though in the end the tragic hero finds no friends among the living or dead, no help in God, only a deluge of calamity everywhere, yet in the very intensity of his affliction he may reveal the splendour undiscoverable in any gentler fate. Here he has reached, not the bottom, but the crowning peak of fortune—something which neither suffering nor misfortune can touch. Only when worldly disaster has worked its utmost can we realize that there remains something in man's soul which is forever beyond the grasp of the accidents of existence, with power in its own right to make life beautiful.

From Raymond Weaver's Introduction to
The Shorter Novels of Herman Melville

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 1

DRAMA

OEDIPUS REX (THE OEDIPUS CYCLE, translated by Dudley Fitts and Robert Fitzgerald or AN ANTHOLOGY OF GREEK DRAMA: First Series, edited by C. A. Robinson, Jr.)

In the study of Greek drama, the student needs some knowledge of the Greek theatre and of dramatic conventions. The teacher should be careful, however, that such information does not come between the reader and the plays. The externals of the Athenian theatre were different from those of the Elizabethans, from those of the twentieth century; the essential elements of drama were not. Customs were different; man was not. Although Oedipus and Antigone, for example, are not ordinary human beings, they are human creatures with whom the reader can identify more easily than he can with some of Shakespeare's characters.

The plays are sufficiently brief so that the student can read any one in a short time. He should read each at least twice, the first time quickly so that nothing can separate him from the people involved and what is happening to them. Any difficulty with a passage in the play or with a theatrical convention can be clarified in a second, more deliberate study. The reader may feel spontaneously the "pity and fear" evoked by such a character as Oedipus without being conscious of Aristotelian theory. Matthew Arnold considered Sophocles the supreme example of a tragic poet "who saw life steadily and saw it whole." The student should, as well as he is able, view Oedipus Rex in the same way.

In the second reading of this drama, the student should be led to consider the flawless construction of the play, a work of art which exemplifies the qualities marking the best of Greek sculpture and architecture as well as Greek literature: proportion, symmetry, restraint. Each speech, each entrance is clearly motivated; everything emerges inevitably from what has preceded it. Events which have occurred before the action of the drama are revealed to the reader as Oedipus examines his past. The plot is a gradual discovery.

The emotional involvement of the reader is intensified by the powerful use of tragic irony as Oedipus curses the murderer of Laius and lives to find how his words have mocked him. The suspense consists of watching a man in danger whose every act makes his situation worse. Teiresias cannot stop him; Jocasta cannot stop him. "I will not listen; the truth must be made known." The student should consider how the truth is revealed to the reader, to Jocasta, to Oedipus. Where does the reader receive the first clue to the identity of Oedipus? How can the king miss this clue? Where does Jocasta become aware of what Oedipus will discover? What evidence makes plausible his slower comprehension?

The chief dramatic power of the play is that it permits the reader to witness the transformation in Oedipus as his understanding becomes complete. What will he do? "... what daemon/ Leaped on your life with heavier/ Punishment than a mortal man can bear?" Oedipus—as well as the reader—is faced with the timeless question: How does a man bear the unbearable?

Selections from Aristotle's On Poetics may well be used in the consideration of Oedipus or any other hero of Greek tragedy.

.... a man who is highly renowned and prosperous, but one who is not pre-eminently virtuous and just, whose misfortune, however, is brought upon him not by vice and depravity but by some error of judgment or frailty. On Poetics, 13

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 1 (continued)

Aristotle suggests Oedipus as an example of the tragic hero. The student should examine the play for evidence to support or challenge this estimate of the character of the king.

1. Is there evidence that he is not "pre-eminently virtuous"?
2. Is he only average in justice?
3. Is there proof that his "misfortune ... is brought upon him not by vice and depravity"?
4. What details in the play suggest his "frailty"?

The student may be led to recognize the self-judgment of Oedipus. As the reader sees the king continue his search for the truth even after he suspects what it will mean for him, admiration becomes even stronger than pity. Oedipus has acted in ignorance, but he accepts responsibility for his actions and punishes himself. "What has God done to me?" he cries out; but there is much of the old Oedipus as well as the new in ... the god was Apollo./ He brought my sick, sick fate upon me./ But the blinding hand was my own!" The student can find meaning in the speech as well as in Oedipus's blinding himself. The knowledge that light was the conventional Greek symbol for life and will add significance to the conclusion of the play.

The Plot in fact should be so framed that, even without seeing the things take place, he who simply hears the account of them shall be filled with horror and pity at the incidents; which is just the effect that the mere recital of the story in Oedipus would have on one. To produce this same effect by means of Spectacle is less artistic....

On Poetics, 14

The way in which Sophocles handles the death of Jocasta and the violence of Oedipus to himself may be used to illustrate Aristotle's theory. How is the close of the play strengthened by the way the dramatist discloses the action?

Recordings of Oedipus Rex are available. The four Encyclopedia Britannica films are also useful as a teaching aid.

POSSIBLE FOLLOW-UP ACTIVITY

OEDIPUS AT COLONUS (THE OEDIPUS CYCLE)

If the student reads Oedipus at Colonus, he should notice how the years of suffering have affected Oedipus.

1. Is there evidence of change?
2. Is there evidence of similarity with the younger Oedipus?
3. Has he altered his opinion concerning his responsibility for his actions?
4. Is there any evidence that this drama, composed when the poet was nearly ninety years old, shows a change in the attitude of Sophocles?

Attention should also be given to the beautiful choral poem, following Scene 3, which describes Colonus, the birthplace of the dramatist; the olive tree; Athens, its horses, its navy, and its men.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 2

ANTIGONE (THE OEDIPUS CYCLE or AN ANTHOLOGY OF GREEK DRAMA: First Series)

Antigone seems to be a conflict between the religious law and the civil law of Thebes; but it is more than that. The student finds that it concerns an important, timeless question: when one right is opposed by another right, which should yield? How does one determine the better of the two? Sophocles makes the choice difficult—as it is in life.

The protagonists, Creon and Antigone, are well matched. Each has a valid point of view. The student tends to support Antigone because of his sympathy for her. Since such an emotional response is not a sound basis for discussion, he should search for passages that support the viewpoint of Antigone. He should also be held responsible for recognizing evidence that gives validity to Creon's point of view: Polyneices, a traitor, must be denied burial; no obligation of a citizen supersedes a ruler's obligation to his official duty; Antigone shows a disrespect for authority which, if unpunished, may demoralize Thebes.

- A. In Oedipus Rex Creon states that he wishes never to be king.
 1. Is there evidence in Antigone that power has changed him?
 2. Is there evidence to the contrary?
 3. Does he show in his dealing with Antigone the same firmness he has shown with Oedipus?
 4. What comments in Oedipus Rex have prepared the reader for the Creon of Antigone?
 5. At what point in Antigone does Creon's opposition to Antigone reveal itself as personal?
 6. What significance has this point on the theme of the drama?
- B. The role of Tiresias in each play can well be examined for evidence of similarity or dissimilarity in function and in characterization.
- C. Although the usual Greek chorus represents citizens of both sexes and of the approximate age of the protagonist, in this play it is composed of Theban elders.
 1. What is effected for characterization by this unconventional chorus?
 2. Does it affect the central idea of the play?
 3. The reader should consider carefully Ode I. How is this choral passage relevant to the theme?
 4. Why does it come at this point in the drama? How does its being placed here affect the rest of the play? This ode offers an interesting comparison with Hamlet's, "What a piece of work is a man!" (Hamlet, Act II, Scene 2, line 316)
- D. The main conflict in Antigone is reinforced by that between Antigone and Ismene and that between Creon and Haemon. The student should consider the importance to the play of these conflicting points of view and of the characters of Ismene and Haemon.
- E. The student should not miss the effect of the fast-paced, heated altercation between Creon and Haemon in Scene 3 which illustrates a close relation of form to content. This rhetorical device, stichomythia, may already be familiar to the student in its use by Hamlet and his mother as they fence verbally in Hamlet, Act III, Scene 4. There is similarity but considerable difference in the antithetical speeches of Creon and Antigone. The pace is much slower. The two are just as unyielding, just as convinced of the rightness of their own positions as the father and son are in Scene 3, but they are less personal; they are coldly implacable, two strong characters that make the drama unforgettable.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 2 (continued)

The teacher may wish to read portions of the Antigone Anouilh adapted for a Parisian audience during World War II. Although it lacks the objectivity and perhaps some of the force of Sophocles in the traditional translations, it underscores the universality of the theme. The following dialogue is taken from the Anouilh version:

ANTIGONE: I want to be sure of everything this day.

CREON: Scream on, daughter of Oedipus. Scream on in your father's own voice.

ANTIGONE: In my father's own voice, yes! We are of a tribe that asks questions—and we ask them to the bitter end.

This passage—or one from a traditional translation—may be used as the basis for a composition. Of the many possibilities, the following is one suggestion.

Consider the search for truth in the case of Antigone, Oedipus, and any other characters that you recall from your reading. Think about the following questions:

1. To what extent is this search desirable in each case?
2. Is martyrdom ever necessary for the common good?
3. Is martyrdom an escape from responsibility?
4. From your knowledge of the Canterbury pilgrims, which of Chaucer's characters seem capable of such a search for truth as Sophocles presents in Oedipus Rex and Antigone? After you have come to a conclusion, form a thesis sentence and develop your central idea clearly and forcefully by use of specific detail selected from your reading.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 3

AGAMEMNON (AN ANTHOLOGY OF GREEK DRAMA: Second Series, edited by C. A. Robinson, Jr.)

The method of study for the Aeschylus play is similar to that already discussed. The student is asked to consider such points as these:

- A. Explain the antecedent action necessary to an understanding of the play. Show that it is thus a "drama of the ripened situation." What is the role of each of the following in letting the reader know of the previous action?
 1. The watchman
 2. The chorus
 3. The herald
- B. Trace the progress of dramatic intensity in the play.
 1. The opening
 2. The appearance of Agamemnon
 - a. When Agamemnon and Clytemnestra meet, how is the situation one of tragic irony?
 - b. How is the action of Clytemnestra a complement of that of her husband?
 3. The incident of the carpet
 4. The long silence and sudden dramatic outburst of Cassandra
 - a. How does Cassandra's presence sum up the sins of Agamemnon?
 - b. How does Aeschylus use her to accentuate the moral and emotional tone of the drama?
 - c. How does she distill the horror of the House of Atreus?
 4. The final appearance of Clytemnestra.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 3 (continued)

- C. Decide what ethical and religious ideas are implied and stated explicitly by Aeschylus in Agamemnon.
- D. Does Aeschylus seem more or less concerned about the power of evil than Sophocles does?
- E. Which is more interested in individual or group responsibility?
- F. What speeches are especially memorable for eloquence or psychological acuteness? Find passages that have relevance for our time.
- G. In his introduction, Robinson states: "An ominous gloom pervades the Agamemnon ... but it is broken now and then by moments of joy." Can you find these "moments of joy" in the play?

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 4

MEDEA (AN ANTHOLOGY OF GREEK DRAMA: First Series)

Judith Anderson's recording of Medea serves as a useful teaching aid for the study of this drama. It may be presented before the reading of the play, after the study, or both before and after the reading. The following questions are suggested for analysis of the drama.

- A. How does each of the following contribute to the reader's understanding of the situation which the play dramatizes?
 - 1. The nurse
 - 2. The attendant of the children
 - 3. The chorus
 - 4. Medea
 - 5. Creon
 - 6. Jason
- B. Compare the opening speech of the nurse with that of the watchman in Agamemnon.
- C. What weaknesses of character does Medea exploit in carrying out her revenge?
 - 1. In Creon
 - 2. In Jason
- D. Why is Aegeus introduced? Does Medea's scene with him add to or detract from the unity of the drama?
- E. In Antigone the conflict arises from a collision of will and emotion of two persons. Is this pattern followed in Medea? Is the basic conflict between Medea and Jason or within Medea herself?
- F. In what ways does Medea not fit the Aristotelian pattern of tragedy?
- G. H. D. F. Kitto, in his Greek Tragedy, states that Medea is tragic "in that her passions are stronger than her reason."
 - 1. What evidence is there in the play of the truth of Kitto's comment?
 - 2. How does such an explanation accord with the interpretation of the Athenian character in Edith Hamilton's Greek Way to Western Civilization?
 - 3. Does Medea's nature change during the play, or does it remain constant?
 - 4. How is Medea like and how unlike Clytemnestra in her design for revenge?
 - 5. To what extent is Medea a tragedy of society?
 - 6. How is a study of Medea valuable in one's understanding of many of today's problems?

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 5

THE NOVEL

THREE NOVELS BY THOMAS HARDY

The following suggestions for the study of Hardy are based upon his three novels on the supplementary reading list of the Seattle Public Schools: The Return of the Native, The Mayor of Casterbridge, and Tess of the D'Urbervilles.

Since Hardy was both a poet and a novelist—and the poet lends a sort of brooding grandeur to the work of the novelist—a close reading and analysis of one of his poems may serve as an introduction to any one of the three novels. The following sonnet from Wessex Poems is consistent in its point of view with that expressed in the novels.

If but some vengeful god would call to me
From up the sky, and laugh: "Thou suffering thing,
Know that thy sorrow is my ecstasy,
That thy love's loss is my hate's profiting!"

Then would I bear it, clench myself, and die,
Steeled by the sense of ire unmerited;
Half-eased in that a Powerfuller than I
Had willed and meted me the tears I shed.

But not so. How arrives it joy lies slain,
And why unblooms the best hope ever sown?
--Crass Casualty obstructs the sun and rain,
And dicing Time for gladness casts a moan ...
These purblind Doomsters had as readily strown
Blisses about my pilgrimage as pain.

The sonnet pattern deserves consideration: two Elizabethan quatrains followed by a sestet in the Italian manner. The form enforces the content of the poem. The first quatrain presents a supposed situation: the poet's suffering is caused by a vengeful god who taunts the wretched mortal for his divine pleasure. ("thy sorrow" "my ecstasy"; "thy love's loss"—"my hate's profiting") The second quatrain states the poet's acceptance of such punishment: although he feels that it is undeserved, it has been measured out as his share of pain by "a Powerfuller" than he. He can "steel" himself to bend to the divine force. In three words, "But not so," the sestet annihilates the idea presented in the first eight lines. An unbearable alternative takes its place. Time and fate are playing a game with the poet. He is a victim not of divine vengeance but of insulting unawareness. "Joy" plunges to its death forcefully and economically in six words. Fate ("Casualty") is described by the harsh-sounding "crass." Time amuses himself with the dice; and for the poet he throws unlucky numbers. The last two lines summarize the bitterness of the poem: the powerful forces, Casualty and Time, with equal good humor could have tossed pleasure instead of pain.

This poem, with the succinctness of the sonnet, distills the bitterness of man struggling with forces beyond his control. Here Hardy is more depressing than he is in his novels. Opinions have differed—sharply and verbosely—as to whether Hardy is a pessimist. The reader must draw his own conclusions. There are, however, traces in the sonnet of Hardy the novelist: "unbloom" and "obstructs the sun and rain" suggest his use of natural phenomena to enforce his mood and touch on the difference of nature to her children, especially those of sophisticated tastes.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENTS (continued)

The diction in the poem also merits consideration as an introduction to Hardy's prose style. Although the poem has the personal directness characteristic of the sonnet, the words themselves are denotative rather than connotative. As a literal, philosophical statement rather than a lyric with different levels of meaning, the poem focuses on the elements of Casualty and Time—"These purblind Doomsters"—that manifest themselves in the lives of Eustacia and Tess. Similarly, the alliterative patterns and the use of Anglo-Saxon monosyllabics suggest the bleak starkness of the Wessex settings along with Hardy's preoccupation with such vestiges from ancient Britain as Stonehenge, druidical barrows, and Roman amphitheatres.

The following suggestions for consideration are applicable to the three novels.

- A. Emphasis upon plot as the central unifying and significant force in the novel
- B. Accent upon cause and effect—what Kellogg Hunt calls "Hardy's causal chain"
- C. Introduction of clues that build a suspense of anticipation
- D. Economy of incident
- E. Employment of time, particularly the changing seasons, to stress plot development. The obvious example is the time cycle of a year and a day encompassing the main action of The Return of the Native. The story opens with pagan celebration of November 5; and Eustacia's final call to Wildeve by means of the druidical bonfire on the next Guy Fawkes Day leads to their death. The honeymoon of Clym and Eustacia occurs in July, "the one season of the year ... in which the heath was gorgeous." There are, however, in the other novels examples of relation of tone of the action to the season. For instance, the disclosure of the furmity woman concerning Michael Henchard's past sin takes place during the time of harvest, as does his death. Tess Durbeyfield is introduced to the reader and first seen by Angel at the May celebration of the Cerealia. Ironically, her reunion with Angel and her capture leading to her death likewise occur in May. Hardy also makes use of the time of day to enforce the action in his novels. Many of the decisive incidents—such as the seduction of Tess, Henchard's selling his wife, the destruction of Eustacia—occur in the evening.
- F. Irony of situation
- G. Juxtaposition of plausible human beings and uncommon events; employment of coincidence. Hardy believed that it is not improbabilities of incident but improbabilities of character that matter. The following extract from his journal states his point of view:

The writer's problem is how to strike the balance between the uncommon and the ordinary, so as on one hand to give interest, on the other to give reality.

In working out this problem, human nature must never be abnormal, which is introducing incredibility. The uncommonness must be in the events, not in the characters....

A story must be exceptional enough to justify its telling. We tale-tellers are all Ancient Mariners, and none of us is warranted in stopping Wedding Guests (in other words, the hurrying public) unless he has something more to relate than the ordinary experience of every average man and woman.

These questions may be considered in the study of each novel:

- 1. What circumstances seem improbable?
- 2. Is their importance to the novel sufficient to excuse their improbability?
- 3. Is there improbability of character, or does each person in the story remain true to the author's basic conception of him?

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 5 (continued)

- H. Intimate contact with rural tradition and in most cases loyalty to its characteristics
- I. Space relationship
 - 1. In all novels the action is limited to that part of southern England which Hardy calls Wessex.
 - 2. More specific limitations include such examples as Egdon Heath as the cosmos in miniature and the shifts in scene which reflect the moods and changes in fortune of Tess Durbeyfield.
- J. Techniques of characterization
 - 1. Effect of environment on character as in the case of Eustacia, who rebels against it, or of Diggory Venn, who adapts himself to it
 - 2. Effect of heredity upon character as in the passivity and frequent withdrawal from reality of Tess, qualities which are reflected in her parents
 - 3. Contrast of the simple and complex temperament (Farfrae and Henchard, Thomasin Yeobright and Eustacia)
 - 4. Contrast of the changeful characters (Clym, Angel) with the changeless characters (Diggory, Tess, the rustics in all the novels) In an evaluation of both types, the following critical comment may be useful: The changeless character has as much aesthetic richness as the changeful character. Traditional narrative of every sort is built upon the changeless character. It is a defect in modern fiction that the value of the changeless character is apparently not even suspected. But since the human desire for the changeless character is after all insatiable, we do have our changeless characters--in the comic strips, the movies, the detective story. Perhaps all is not well with a literary art that leaves the role of Achilles to be filled by Popeye. --Donald Davidson, "The Traditional Basis of Thomas Hardy's Fiction"
 - 5. Use of background characters as participants in the action; as representatives of the basic pattern to which the principal characters conform or from which they differ; as a sort of Greek chorus, commenting upon the action and underlining the role fate plays in the life of man

There follow suggestions for study of the specific novel.

THE RETURN OF THE NATIVE

- A. Consider the importance of Egdon Heath in the novel.
 - 1. Why does Hardy spend so much time in introducing the reader to the heath?
 - 2. Compare this introduction to Scenes 1 and 3 in Macbeth.
 - 3. Compare Hardy's use of Egdon Heath with Emily Bronte's employment of the setting in Wuthering Heights.
 - 4. Many critics have suggested that the heath is the real hero of the novel. To what extent is this evaluation justifiable?
 - 5. To what degree does the heath pass sentence on Eustacia and Wildeve, and to what extent are they responsible for their own destruction?
- B. The action of the novel is divided into five parts, not counting the "After-courses."
 - 1. What problem is introduced, developed, and seemingly solved in each?
 - 2. What is left over in each to carry the interest to the next part?
 - 3. How do the five sections and their various problems relate to the larger scheme of the carefully evolved plot?
 - 4. How is Diggory Venn a unifying agent?

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 5 (continued)

5. Note the series of triangles developed in the movement from book to book.
 - a. Eustacia—Wildeve—Thomasin
 - b. Wildeve—Thomasin—Venn
 - c. Wildeve—Eustacia—Clym
 - d. Eustacia—Clym—Mrs. Yeobright
 6. Originally Hardy intended to end the story with a catastrophe at the weir. At the suggestion of an editor, he added "Aftercourses." Is this ending an artistic mistake, or does it strengthen the novelist's contention that adaptation to nature is the only method of survival?
 7. Hardy does not give the exact circumstances of Eustacia's death. Note the comments of Eustacia about her life; the reactions of her grandfather, Clym, Venn, Charley, and the villagers; the author's final picture of Eustacia. Does the author imply that she kills herself or that her death is accidental?
- C. Evaluate Hardy's characterization of the persons in the novel.
1. Is Clym a tragic or a pathetic figure? What three desires is he unable to reconcile?
 2. In addition to the picture of Eustacia drawn in the chapter "Queen of Night," how does the author use detail and incident to develop his characterization?
 3. Eustacia and Thomasin are both strongly attracted to Damon Wildeve. Does Hardy make him sufficiently likable to arouse such emotion? What are his strengths and his weaknesses? Compare him with Alec D'Urberville or with Arthur Donnithorne in Adam Bede.
 4. This novel has been termed a tragedy of haste. Evaluate the character of Mrs. Yeobright in the light of this evaluation.
 5. Consider the purpose in the novel and the characterization of such individuals as Grandfer Cattle, Christian Cattle, Charley, Susan Nunsuch.
 6. How is the character of Diggory Venn developed? Is he merely a "unifying agent," or does he come through to the reader as a plausible character of strength and integrity?

THE MAYOR OF CASTERBRIDGE

- A. Thomas Hardy ends his Preface to The Return of the Native with the following sentence:

It is pleasant to dream that some spot in the extensive tract whose south-western quarter is here described, may be the heath of that traditionary King of Wessex—Lear.

In The Woodlanders he writes of:

... one of those sequestered spots outside the gates of the world ... where from time to time, dramas of grandeur and unity truly Sophoclean are enacted in the real, by virtue of the concentrated passions and closely knit interdependence of the lives therein.

Although Hardy's novels are frequently plotted in the manner of a play and he often makes use of tragic irony, the novel which most closely approaches the Sophoclean or Shakespearean conception of tragedy is generally considered to be The Mayor of Casterbridge. A thorough analysis of the novel from this point of view is presented by John Paterson in "The Mayor of Casterbridge as Tragedy" in Hardy: A Collection of Critical Essays, edited by Albert Guerard. Paterson concludes his essay with the following observation:

The Mayor of Casterbridge approximates, as perhaps no novel before or since has approximated, the experience of tragedy in its olden, in its Sophoclean or Shakespearean, sense.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 5 (continued)

The following points may be considered in the interpretation of the novel as a tragedy:

1. In selling his wife and casting off his child, Henchard violates a moral law and brings down upon himself retribution that can be satisfied only with the total humiliation of the offender and the ultimate restoration of the order offended. This initial act of violence may be compared in its affront to nature and its casual relationship to the whole literary work with the murder of Laius in Oedipus Rex or the betrayal of Cordelia in King Lear. Henchard allows his passions to distort the reason that is the basis of the moral order. His subsequent actions, as time and again he shows himself guilty of hubris, alienate him from those who have loved and admired him. His humiliation of Abel Whipple repeats on a pathetic level his original act of violence. In his attempt to be larger than human life, Henchard becomes less than human. He is deprived, step by step, of all the prestige for which he has sacrificed his humanity: he is forsaken by Farfrae; shattered by the discovery that Elizabeth-Jane is not his daughter; denied the love of Lucetta; humiliated by the disclosures of the furnace woman, his financial ruin, loss of office, and public rebuke on the occasion of the Royal Visit; rejected by Elizabeth-Jane; and reduced to a wretched death, comforted only by Whittle. Hardy's use of Abel ("There is sommit wrong in my make, your wordshipful... especially in the inside, whereas my poor dumb brain gets as dead as a clot aford I've said my few scrags of prayers") in its tragic irony is reminiscent of the relationship of Lear and the Fool. Both Lear and Henchard rediscover through suffering and in a measure from their lowly counterparts the brotherhood which, in their arrogance, they have denied.

LEAR: Come not between the dragon and his wrath. (Act I)
 OF HENCHARD: ... a temperamant which would have no pity for weakness, but would be ready to yield ungrudging admiration to greatness and strength ... personal goodness, if he had any, would be of a very fitful cast—an occasional almost oppressive generosity rather than a mild and constant kindness. (Chapter V)

LEAR: Come, let's away to prison.
 We two alone will sing like birds i' the cage;
 When thou dost ask me blessing, I'll kneel down,
 And ask of thee forgiveness (Act V)
 HENCHARD: (To Elizabeth) Don't, don't scourge me like that! Call me worthless old Henchard—anything—but don't 'ee be so cold as this! O my maid—I see you have another—a real father in my place ... but don't give all your thought to him! Do save a little room for me! (Chapter XLV)
 (To Whittle) ... and can ye really be such a poor fond fool as to care for such a wretch as I! (Chapter XLV)

Does Hardy suggest a further parallel in the goldfinch which sould "sing i' the cage" but does of starvation?

As the universality of Lear's crime and punishment is stressed by the Gloucester sequence of events, Henchard's experience is underscored by Lucetta's sin and retribution.

2. The characterization in Hardy's novel and in classical tragedy offers material for comparison. Henchard, not only in the nature of his crime but also in attitude has some of the qualities of Oedipus. In both cases there is tragic irony in a comment made early in the story.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 5 (continued)

OEDIPUS: As for the criminal, I pray to God—
Whether it be a lurking thief, or one of a number—
I pray that that man's life be consumed in evil and wretched-
ness. (Scene I)

HENCHARD: If anybody will tell me how to turn grown wheat into wholesome
wheat I'll take it back with pleasure. But it can't be done.
(Chapter V)

There is similarity, too, in their acceptance of their punishment, in their insistence upon their freedom of will.

OEDIPUS: ... The god was Apollo.
He brought my sick, sick fate upon me.
But the blinding hand was my own! (EXODUS)

HENCHARD: I—Cain—go alone as I deserve—an outcast and a vagabound.
But my punishment is not greater than I can bear!
(Chapter XLIII)

As Henchard suggests the passionate nature and greatness—even in sin—of Oedipus, Farfrae characterizes the less dramatic reasonableness and compromise of Creon.

3. The role played by nature and a kind of supernature in The Mayor of Casterbridge may be compared with that in the great tragedies. For example, the storms that ruin Henchard and the tempests in King Lear; the conjurer Fall and the oracle in Oedipus.
 4. Finally there is in Casterbridge the moral degeneration of "the ruined kingdom" of Hamlet and the devastating plague of Thebes. The description of the banqueters in Chapter VI of the novel suggests Hamlet's disgust (Act I, Scene 4) with the drunken revels of the Danish court. Further evidence of deterioration is found throughout the book in the citizens of Casterbridge: for example, in the stupid and cowardly Stubberd as a representative of the law; the cynicism and the petty dishonesties of the natives; the vicious sadism of the skimmington-ride; the savage activities in the Roman amphitheatre. The pollution is suggested by the town itself: the leering mask on Lucetta's house; Bull Stake; and especially Mixen Lane with its evil inn, Peter's Finger, "the church of Mixen Lane." As in the Court of Claudius, Casterbridge wears the mask of respectability, but behind the facade is the poison of corruption. Hardy does not ascribe to the citizens of the town the homely, kindly—if ignorant and superstitious—qualities that he gives to many of the rustics of The Return of the Native or Tess of the D'Urbervilles. He does not, however, condemn the citizenry; he implies that disturbance of the social order is a reflection of the deterioration in the moral code of its leaders. Farfrae, after his marriage to Elizabeth-Jane, appears as a Fortinbras to start anew after the expiation of Henchard has cleansed the community.
- B. The evaluation of The Mayor of Casterbridge as a tragedy in the classical pattern is not the only interpretation of the novel. Albert Guerard suggests that it is a modern dramatization of an impulse to self-destruction, of what Hardy called Henchard's "self-alienation." What evidence does the novel offer to support this theory?
- C. Donald Davidson, in "The Traditional Basis of Thomas Hardy's Fiction" considers Henchard "of ballad or folk quality," a man who experiences the rise and fall traditional in English literature since the time of Chaucer.
1. Is the story similar to that popular in the medieval ballad?
 2. Are the characters those that might be found in a ballad?
 3. Does Hardy, in his inclusion or omission of incident, use any ballad techniques?

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 5 (continued)

D. Consider the following questions:

1. Would the novel be improved by further description of Susan's feelings at the time she is sold?
2. Would additional comment concerning Henchard's emotions at the disclosure of the furmity-woman improve the story?

TESS OF THE D'URBERVILLES

The last paragraph of Tess suggests several approaches to an analysis of the novel:

"Justice" was done, and the President of the Immortals (in Aeschylean phrase) had ended his sport with Tess. And the D'Urberville knights and dames slept on in their tombs unknowing. The two speechless gazers bent themselves down to the earth, as if in prayer

- A. The word "sport" suggests the "dicing Time" and the "purblind Doomsters" of the sonnet from the Wessex Poems. In the case of Tess, the sport is the hunt. In her letter to Angel she writes, "I am pressed, harried ... if I break down by falling into some fearful snare ..." In his essay "Hardy's Major Fiction" from Jane Austen to Joseph Conrad, John Holloway states that the novel has unity through a total movement and emphasizes the metaphor of the hunt. To support his contention he cites the night in the wood where Tess falls into the snare set by Alec, the experience with the wounded pheasants, the manner in which Tess is "harried" from place to place at an increasing tempo, and her capture "on the sacrificial stone at Stonehenge, the stone where once, like the hart at bay, the victim's throat was slit with a knife."
1. Is this metaphor valid as a partial interpretation of the novel?
 2. What evidence supports or disproves this interpretation?
- B. Holloway suggests a second, more inclusive metaphor which he says embraces the first, the interpretation of the chain of events in Darwinian terms: organism, environment, struggle, adaptation, fertility, survival, extinction. To what extent does Tess's life mirror the universal experience of a species?
- C. Another point to be considered in the analysis of the novel is suggested by Hardy's use of "Justice" and the introduction of "the President of the Immortals."
1. In what degree is the use of "Justice" ironical?
 2. Is Tess, as Wilbur Cross declares in The Development of the English Novel, led to destruction not through a weakness in her character but through the rage of the Immortals, who have predestined her future; or is she, at least in part, responsible for her tragic end?
 3. Is Hardy more didactic in this novel than in his earlier books? Does he maintain the role of impartial observer, or does he become attorney for the defense?
- D. The reference in Hardy's final paragraph to the "D'Urberville knights and dames" calls attention to the author's preoccupation with Tess's heritage.
1. How is Tess's ancestry involved in the plot?
 2. In what ways is it used to create atmosphere or explain character traits?
 3. In both The Return of the Native and The Mayor of Casterbridge there is conflict between the changing and the relatively changeless characters. Is there a difference in his use of the same forces in Tess? Does Hardy here display an uneasiness about the traditional rural order, a feeling that it possesses an inherent weakness that makes its defeat inevitable?
 4. What are the modern forces at work here?
- E. "Bent themselves down to the earth, as if in prayer" recalls the importance of the earth in the novel: the debased fertility ritual in Chapter II; the miles of road over which Tess wearily trudges; the lush vegetation at Talbothays, the harsh sterility of Flintcomb-Ash. Dorothy Van Ghent, in The English Novel: Form and Function, refers to the earth as a "factor of causation" in Tess.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 5 (continued)

1. To what extent is the earth a dramatic factor in this novel?
 2. How are Tess's moods and varying conditions of fortune intensified by Hardy's use of her natural surroundings?
- F. Hardy grew up in an environment where balladry was very much alive. He composed ballads himself; according to his journal, he first conceived of The Dynasts as "a Ballad of the Hundred Days."
1. Are there characters in Tess similar to those found in ballads?
 2. Is the action reminiscent of the ballad pattern?
- G. Find parallels and foreshadowing in the novel.
1. For example, two excerpts from Chapter XVII have their gram parallels in the final chapters:
 TESS: I don't know about ghosts, but I do know that our souls can be made to go outside our bodies when we are alive ... a very easy to feel 'em go is to lie on the grass at night and look straight up at some big bright star; and, by fixing your mind upon it, you will soon find that you are hundreds and hundreds o' miles from your body, which you don't seem to want at all.
 The dairyman turned to her ... his eyes charged with serious enquiry, and his great knife and fork ... planted erect on the table like the beginning of a gallows.
 2. Consider in this light the total recall of the final chapters from the moment when Tess is reunited with Angel.
- H. Analyze the principal characters in the novel, indicate their importance in the portrayal of Tess, and evaluate Hardy's characterization of each.
1. Which characters represent the traditional?
 2. Which represent the modern?
 3. Is Alec or Angel the more responsible for Tess's unhappy life?
 4. In categorizing Hardy's women characters, Albert Guerard lists Tess as highly sexed, resourceful and enduring, pure. Find evidence from the novel to support or disprove Guerard's appraisal.
 5. Does Tess have a tendency toward martyrdom?
 6. In his Cavalcade of the English Novel, Edward Wagenknecht makes the following comment regarding Hardy's characters:
 The soul is the important thing always, not "society," not the "system." Sometimes he catches in his mirror what seems merely a reflection of one or another "tendency" of human experience; sometimes he creates full bodied individuals. Whatever he does, there is always a dark splendor about him.
 - a. To what extent do you agree with this evaluation?
 - b. Which characters seem mere reflections of certain human tendencies?
 - c. Which are "full-bodied individuals"?
- I. Are some of the details in the story too melodramatic to be accepted in a serious novel, or does their contribution to the whole make them acceptable?

SUGGESTED TOPICS FOR ESSAY TESTS OR OTHER COMPOSING ASSIGNMENTS

- A. In every man is a struggle between a desire for security and a longing for adventure. How does Hardy develop this conflict in The Return of the Native?
- B. Consider the following quotation from The Return of the Native:
 The instincts of merry England lingered on here with exceptional vitality, and the symbolic customs which tradition has attached to each season of the year were still a reality on Egdon. Indeed, the impulses of all such outlandish hamlets are pagan still
 In a well-organized essay present specific evidence from the novel to prove the truth of Hardy's comment.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 5 (continued)

- C. In an article comparing The Return of the Native with Lord Jim, Kellogg Hunt states:
Hardy sees the glory of human virtue pale into nothingness before the cosmic indifference. Conrad sees the glory of human virtue blaze up regardless of cosmic indifference.
Explain the validity of this appraisal in the light of your knowledge of the two novels; then in a well-documented essay substantiate or disprove Mr. Kellogg's thesis.
- D. The subtitle of The Mayor of Casterbridge is "A Story of a Man of Character."
1. How do you interpret Hardy's meaning in this subtitle?
2. Do you agree with this evaluation of Michael Henchard?
- E. In the introduction to The Mayor of Casterbridge, Albert Guerard states that this novel meets these "two conditions of a great novel: a substantial human action, a hero of genuine magnitude." In your opinion is this evaluation sound? Give specific evidence from the novel to support your point of view.
- F. According to a Hindu legend, the world was created in tune to a musical beat. Siva, the four-armed creator stood with his feet on a demon and with one hand began to strike a little drum in another. As he made his rhythm and moved his body in time with the beat, the world gradually took shape. In another hand fire appeared. The world was thus provided rhythmically and simultaneously with life and the means to destroy it. The cosmos moves in rhythm; a break in the rhythm is disaster. Man holds in his hands the future and the seeds of his destruction. With the symbolism of this legend in mind, consider the character of Michael Henchard and the action of the novel.
1. How is the cosmic rhythm broken?
2. How do the breaks mean disaster in the novel?
3. To what degree is Henchard responsible for the interruptions of rhythm?
- G. 1. How does the reader learn of the fate of Tess Durbeyfield?
2. Does the story lose or gain by the omission of her trial?
3. Is the ending of Tess of the D'Urbervilles more or less effective than George Eliot's treatment of Hetty Sorrel's punishment in Adam Bede?
After you have answered these questions in your own mind, form a thesis and write a composition in which you substantiate your viewpoint.
- H. Dorothy Van Ghent, in her essay "On Tess of the D'Urbervilles," declares that in Hardy's description of the death of Prince are suggested all the links in her tragedy from her going to the home of the D'Urbervilles to her killing of Alec. Reexamine pages 29 and 30 of the novel; find in the description of this incident characterization, action, or description symbolizing the course of Tess's tragedy.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 6

CRY, THE BELOVED COUNTRY and LOST IN THE STARS (THEATRE ARTS, December, 1950)

The purposes of this unit are to present Alan Paton's novel as a poignant story written in a distinctive style by a man who appears to know his subject thoroughly; to intensify the student's awareness of a serious world problem; and to lead him to examine himself critically for traces of indifference and intolerance. The unit also includes a comparative study of the novel and a dramatization dealing with the same subject. After discussion of Cry, the Beloved Country and Lost in the Stars, the pupil should know something about the problems of the novelist and of the dramatist and should have a basis for analyzing other works in comparable media.

Several methods are used to present background material: a large map of South Africa is placed on the front board; pictures showing customs, architecture, and landscape of Johannesburg and Natal are arranged on the other boards; one song from the album Lost in the Stars ("The Hills of Ixopo") is played. After the class has read the introductory material in the text book, some time is devoted to discussion of the author's background and to clarification of terms used and opinions expressed in the novel.

- I. Terms used to express racial differences
 - A. Anglo-South African
 - B. Afrikaner, the descendant of the Dutch settlers
 - C. Indian, usually a descendant of the "untouchables" imported to Durban, resented by the native Africans
 - D. Colored, a mixture of the native African and Caucasian
 - E. Black, the native African
- II. Viewpoints of social and political groups
 - A. The Christian Church
 - B. Nationalist
 - C. Apartheid
 - D. Communist
- III. Economic stresses

Riches of the Veldt, a film contrasting the Zulu kraals with Johannesburg, is shown to the class.

The sociological data, however, should not interfere with the student's enjoyment of Cry, the Beloved Country as a literary work. Because of Paton's unusual style--the distinctive cadence of his poetic prose, his unconventional punctuation, the flow from thought to speech and back again--the student will profit from oral class reading of Chapters I and II. The brief first chapter gives the tone of the book, presents a contrast symbolic of the many contrasts in the novel: the "High Place" and the valley, rich and poor, corruption and integrity, black anguish and white complacency. After a careful reading of the beginning of the novel, the pupil will complete the book before the general discussion.

- I. Suggestions for study
 - A. Questions concerning the unfolding of the action
 - 1. What do you think is the purpose of the brief first chapter?
 - 2. What do you learn in Chapter II about the character of Stephen Kumalo and that of his wife?
 - 3. What does Kumalo mean when he says, "You have opened a door, and because you have opened it, we must go through"?
 - 4. What does his wife mean by her answer?
 - 5. What details does Paton use to build up the tension of fear?
 - 6. Msimangu speaks of the "breaking of the tribe." What details does the author use to show that the native African's mode of living is changing?

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 6 (continued)

7. Msimangu says, "I am not a man for segregation, but it is a pity that we are not apart." Explain this seeming paradox.
 8. Compare Msimangu's criticism of conditions in Africa with John Kumalo's comments.
 - a. In what ways do they agree?
 - b. In what ways do they disagree?
 9. In Chapter IX the woman with the sick child says, "God made her quiet. God have mercy upon us. Christ have mercy upon us. White man, have mercy upon us."
 - a. What is the significance of the sequence of addresses in the prayer?
 - b. Why is there a grim reality about the final sentence?
 - c. What do you consider the purpose of telling of the sick child?
 - d. Whose character is made clearer as a result?
 10. Consider the young white man in Chapter XIV.
 - a. What is his attitude toward the various members of the Kumalo family?
 - b. Is he expressing his real feeling or trying to cover up his emotions?
 - c. What does he mean by each statement he makes after leaving prison?
 - d. How do his comments show his character and help to reveal another character?
 11.
 - a. In Chapter XXI Jarvis reads Lincoln's Second Inaugural Address. Read it yourself and try to determine why Jarvis "felt with a sudden lifting of the spirit that here was a secret unfolding, a track picked up again."
 - b. How may the Gettysburg Address have held significance for both Jarvis and his son?
 - c. What is the irony of Arthur Jarvis's last written words?
 - d. What is the gigantic irony of his murder?
 12. Interpret the comments about justice and the law on page 213.
 13. Consider the trial and its outcome.
 - a. Do you feel that justice was done?
 - b. Do you feel that the accused were coached by their attorneys?
 - c. Do you think the judge was competent?
 14. What do you think is the meaning of the last sentence in Chapter XXVI: "Nothing is ever quiet, except for fools"?
 15. When Kumalo and his wife learned about the final decision concerning their son, who was the wiser in accepting it? Explain your answer.
 16. How do you account for Kumalo's "faint nostalgia" for Johannesburg?
 17. How do you interpret Kumalo's comment in Chapter XXXIII: "... I have lived my life in destruction"?
 18. What do you think the Bishop meant when he said, "That was a foolish jest"?
 19.
 - a. How do the ideas of the agricultural demonstrator differ from Kumalo's thoughts concerning Africa?
 - b. With which one do you tend to agree?
 - c. Do you find any inconsistency in either viewpoint? Explain.
 20. In Chapter XXXVI what did Jarvis mean when he said, "One thing is about to be finished, but here is something that is only begun"?
- B. Characterization
1. Which characters seem real to you?
 2. Which seem merely types to develop the author's theme? Be specific in explaining your evaluation.
 3. The reader never meets Arthur Jarvis directly. How does the author develop this character?
 - a. Compare this revelation of character with Conrad's development of Lord Jim.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 6 (continued)

3. b. The reader is told that Arthur learned nothing of Africa in his home, but the ways in which he became aware of the problems of South Africa are not specifically stated. Do you think that Paton should have been more explicit on this point?
4. How does Paton make the reader feel about John Kumalo?
 - a. What power does he possess?
 - b. Why is he dangerous?
 - c. Compare him with Dubula in ability and in importance to Africa.
5. a. How is the character of Absalom revealed?
 - b. Is he tragic? Is he pathetic?
6. a. Do you consider Stephen Kumalo a static or a growing character? Explain.
 - b. Compare him with other characters of his vocation you have met this year in your reading.
 - c. In what ways do you find him admirable?
 - d. Do you find him insensitive in any way?
 - e. In a book review of this novel, C. J. Rolo stated, "The good pastor's personal suffering epitomizes the sufferings of his race." Show how each moment of Stephen's anguish is echoed by the misery of the native Africans.
7. a. Is James Jarvis a static or a developing character?
 - b. How is his character revealed to the reader?
 - c. In what ways do you consider him a sensitive man?
 - d. Is he lacking in sensitivity in any respect?
8. Why do you think Paton leaves some of the characters nameless? Should he have been more explicit?

C. Theme

1. Consider Paton's treatment of the race problem.
 - a. Do you think he is objective?
 - b. What qualities of strength does he show in each of the three Africans: the Anglo-African, the Afrikaner, and the native?
 - c. What are the weaknesses of each?
 - d. What are the chief problems facing the people in Africa?
 - e. What events and incidents have produced the problem?
 - f. What similar problems are presented in Forster's Passage to India or other books you have read in which there is a conflict between two or more ways of life?
2. Where does Paton emphasize the significance of the title? How is the significance intensified by the main action of the story?
3. In Lewis Gannett's introduction, he quotes a speech made by Paton in New York. On pages xviii and xix Paton speaks of the motives of the white man in Africa.
 - a. How are these mixed motives shown in the novel?
 - b. How is the novel a literary distillation of fear?
 - c. In his speech what does he suggest as the remedy for the sickness?
 - d. How does he develop this theme in his novel?

D. Style

1. Consider Lewis Gannett's comments in the first paragraph of his introduction.
 - a. How does the novel create rather than follow a tradition?
 - b. In what ways do you consider Paton's method successful?
 - c. In what ways do you believe the innovations unsuccessful?
 - d. How is Cry, the Beloved Country "unashamedly innocent and subtly sophisticated"?
 - e. What does Gannett mean by saying the book "is a prophecy; it is a psalm"?
 - f. In what ways is it universal?

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 6 (continued)

2. Do you think Cry the Beloved Country has a permanent significance, or has its success been due mainly to fact that it deals with a current problem?
3. "In a sense every novel of quality is an allegory; how else could it possibly have any significance for human life." Edward Wagenknecht
 - a. Do you find any allegorical significance in Paton's novel?
 - b. What is the significance of Stephen's son being named Absalom?
4. Gannett speaks of "echoes of the rhythm ... of the Bible in Paton's style." Find examples of such Biblical style.
5. Find examples of effective parallelism and balance in his expression.
6. In a review in the New York Herald Tribune Hubbard states:
 As a novel, a story of lives unfolding, Cry, the Beloved Country stands by any standards. But above all, the quality of the style is a new experience. Here in English, is a new cadence, derived from the native tongues. English words are used with the limpid rhythm of Zulu ... as picturesque, as simple in expression, yet as delicately suggestive, as those languages. It is almost as though the author were translating from the Zulu

Find examples of the sort of strange rhythm the reviewer means.

II. Suggestions for writing

- A. Select one of the critical comments given below. Consider it very carefully, decide whether you agree with the central idea, then compose an essay in which you support the appraisal or disprove it. Give specific evidence from the novel to substantiate your thesis.
 1. It lacks entirely the bitterness, dogmatism and exaggerated melodrama which disfigure most fictional treatments of race relations. It is steeped in sadness and grief over man's inhumanity to man; but it is illuminated by hope and compassion. -- Prescott, Yale Review
 2. Indirection ... understatement. Power in the unuttered thoughts and inward responses and unphrased emotions. Kumalo is not a character who speaks or acts too much, but he does feel. We look in his heart. -- Brown, Saturday Review
 3. Kumalo is intended to be a saint, but a dirty, confused, and illiterate one, his nobility almost entirely of the spirit ... the product of ignorance, poverty and white exploitation ... associated with a tin church and a congregation of Zulus. -- Gibbs, The Theatre
- B. Read another book about Africa by another author. Select one point which is discussed by both Paton and the other writer. Write comparison of the attitudes and style of the two authors. Document your essay with evidence from both books.

The class reads orally Lost in the Stars. The musical passages are supplied by a record, Decca Album #8028. The students compare significant speeches from the novel with the words Maxwell Anderson has given the same characters in the musical; Paton's treatment of an incident with Anderson's dramatized version. Excerpts from drama reviews and from texts on the writing of plays and novels are read.

The novelist can, if he likes, manage his story with a certain amount of artistically conceived mystification: he can deliberately pretend to slight certain matters which later turn out to have been of cardinal importance. For his reader is always free to turn back to an earlier page and reread what he is unsure of. The novelist can also spring with the suddenness of a cat, by some unforeseen revelation catching the reader off guard and sending him reeling. At such times the reader is free to allow the book to rest in his lap while he re-evaluates what he has just read and what has gone before. (My reaction to the trial scene [in Cry, the Beloved Country] was so strong that I had to go away from the novel.)

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 6 (continued)

In the theater there can be no such turning back ... for these reasons drama has a tendency to be stripped of matters unessential to the plot.

-- Bernard Grebanier, Playwriting

In Aspects of the Novel, E. M. Forster explains that a novel can tell its reader the secret life of characters, but a drama depends on external evidence to reveal their feelings. He states:

In the drama all human happiness and misery does and must take the form of action. Otherwise its existence remains unknown. (There is, of course, the exception of the soliloquy.)

The climax of the plot is the turning point. It is the point from which there is no return ... The climax is always a deed performed by the central character.

-- Grebanier

The climactic point in a play usually occurs just before intermission. In Lost in the Stars the climax is the announcement of the murder of a white man by a native, Absalom.

Characterization in a drama must be exact.

One must know everything about the characters before they can be introduced in the play ... Imitation implies selectivity, and selectivity means heightening.

-- Grebanier

Selectivity often produces the "flat" character. Through their own observations and critical comment about Lost in the Stars, the members of the class come to some conclusions about the transference of Paton's novel to the stage. The characters change to the point of being unrecognizable. Absalom becomes the unlucky child of fate, caught in a trap not of his own making. John is the complete villain: he mocks religion and exploits his fellow negroes. Stephen Kumalo has no depth. Several characters are omitted entirely. Others never come to life.

... the murdered Jarvis is never made a man of stature and genuinely human--so death is not tragic, only melodramatic. -- Wolcott Gibbs, The New Yorker

November 12, 1949

It (Cry, the Beloved Country) was a strangely touching book with deep and melancholy poetry in it, and I wish I could say that Maxwell Anderson, who revised the book and wrote the lyrics ... had succeeded in transferring the feeling and quality intact to the stage. Unfortunately he hasn't ... Mr. Paton's story asks for a much fuller and more subtle definition of character than is possible in their medium (the stage).

-- Gibbs, The New Yorker, November 5, 1949

The musical was not a success. Why? Does the fault lie in Anderson's qualities as a playwright or in the nature of the novel dramatized? Can the passive despair of Absalom be dramatized effectively? Is Paton's oblique characterization of Arthur Jarvis possible on the stage? The class cites certain merits of the musical, decides why it was a failure on Broadway. The members of the group may mention other novels which either have been successfully dramatized or have the potentiality of forceful presentation on the stage. Pride and Prejudice, for instance, has been an outstanding success on the stage. Jane Austen's crisp, revealing dialogue lends itself to transference to the theatre. Paton's shaded indirection is not. The discussion returns to the novel. Gannett says in his introduction that it sings "with a new-old beauty to the whole world." The novel is lyrical rather than dramatic.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 7

LORD JIM

The following suggestions for teaching Lord Jim are based in part upon the contributions of teachers participating in a discussion group at the 1963 NCTE Pre-Con-
vention Workshop on Fiction in Advanced Placement Classes.

- I. Introduction of the novel (Seven possible methods of introducing the novel are suggested here.)
 - A. The study of Conrad may be begun with a shorter work such as The Secret Sharer or Heart of Darkness.
 - B. The Audio Books recording of Heart of Darkness may be played first, followed by a fast reading of the story. The student's attention should be called to the shifting of time and point of view.
 - C. If the class has read and discussed Heart of Darkness, the teacher can anticipate possible difficulties with the comprehension of the longer novel. The class should be given two weeks for the reading of Lord Jim, but there should be no further comment about the book until the whole has been read.
 - D. The novel can be studied in sections.
 - E. The teacher may read from the Preface of Typhoon, without introducing the title of the work, some of Conrad's own ideas about his purposes in writing, and thus motivate the reading of Lord Jim.
 - F. The teacher may read with the class Chapters 1 through 4, as with the regular college-preparatory classes, and then assign the reading of the whole novel.
 - G. Since Conrad held the opinion that no one thinks in a horizontal line, the study of the book should begin with the structure. The teacher should go over the first part with the students, alerting them to the structural points, and then assign the reading of the book. In their reading, students should list the chapters that are flashbacks. This method assists the pupil's comprehension and provides an economical use of time.
- II. Discussion of the novel (Regardless of the method selected for the reading of the book, the class should complete the novel before the discussion is undertaken.)
 - A. Begin with the structure of the book.
 1. How is the novel structured? Using a synopsis technique, set up a chronology of what happens to Jim.
 2. In what instances is the flashback used?
 3. Why should Conrad have used this technique?
 - B. Lead to the characterization, delaying the discussion of Marlow until next to last and working toward Jim.
 1. Characterize the individuals that affect Jim.
 2. Analyze those used for illumination of character of theme.
 3. Consider some characters as ironic parallels: for example, "Little Bob Stanton," who is not little; and "Big Brierly," who is not big enough to fill his self-image.
 4. What do the characters think of Jim?
 5. Note pieces of evidence of some witnesses that later prove to be false leads.
 6. What is Jim's idea of himself?
 - C. Direct the discussion naturally from characterization to Jim's problem and the plot.
 1. What is Jim's problem?
 2. How is it dramatized in the story?

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 7 (continued)

- D. Consider point of view.
1. What point of view is established?
 2. Why does Conrad use this method?
 3. After Marlow's character has been established, consider his functions.
 - (a) Is he a seaman narrator and no more?
 - (b) Is he an interpreter to the reader?
 - (c) Is he a "father image"?
 - (d) Is he a therapist who helps Jim to see himself?The conclusion should be established that Marlow has many functions in the novel.
- E. Discuss the setting in full. Establish the texture of the prose.
1. Ask the students what ideas they already have of the setting.
 2. Contrast particular scenes. Select individual scenes that are "jump-in" and "jump-out" of the two worlds—the white man's and nature—to arrive at the idea of escape, of running.
 3. Emphasize the idea of duality, using water and land to get at the point of "jump-in" and "jump-out." Establish the duality by the similarity of sound in Patna and Patusan.
 4. Show how setting is used to intensify characterization and theme.
- F. Probe the meaning or theme.
1. Consider the scenes between Brown and Jim.
 2. Return to Stein: his placement in the middle of the novel, his feeling about the butterflies, the rain. Has Stein, rigid, masochistic, learned to be flexible?
 3. Contemplate Jim's responsibility on the Patna, on Patusan. Is he responsible primarily to the living or the dead?
 4. Discuss the matter of honor. At first Jim accepts his guilt but minimizes it by rationalization of his own responsibility. He goes through the trial. Eventually he learns to face decision. He understands that he is a coward—that everyone is—and that he must face his cowardice. Does he overcome it in the end?
 5. At the conclusion of the novel, is Jim a successful character? Is his end glorious? Has Jim redeemed himself? Marlow is not sure. Does the reader know?
 6. Consider the details Conrad uses to make the reader aware of the theme. Study the language: the individual words, the pictures. How does the author use setting to enforce ideas, as in the use of the blood-red sky, the dark and light, in Marlow's last glimpse of Jim.
 7. Think of the unifying aspects. Consider foreshadowing and contrast.
- G. Study the details of language.
1. At the beginning Jim is described with the language of the abstract, capitalized words. What is the effect?
 2. Although English was a secondary language for Conrad, his vocabulary is tremendous. Begin the study with the concrete terms such as specific place vocabulary, specific mood words for scenes, specific expressions for character traits (in connection with the characters to whom they are applied).
 3. Resist temptation to talk of symbolism as long as possible to get evidence and devices of fiction.
- H. Evaluate the novel.
1. Consider the effect of flashback.
 2. Consider the author's having Marlow talk all night. Is this use of making the reader an eavesdropper an accepted dramatic convention?
 3. Contemplate the ending: "It could happen."
 4. Evaluate the effectiveness of the characterization of Jim.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 7 (continued)

III. Questions for a study guide

- A. Note the reference to Jim's father in abstract words which are used ironically.
- B. Conrad made the following statement regarding his own work:
My task ... is, by the power of the written word to make you hear, to make you feel—it is, before all, to make you see. That—and no more, and it is everything. If I succeed, you shall find there according to your deserts: encouragement, consolation, fear, charm—all you demand—and, perhaps, also that glimpse of truth for which you have forgotten to ask.
 - 1. List words that create sense impressions.
 - 2. Find evidence of "encouragement, consolation, fear, charm" that he hoped to offer the reader.
 - 3. What do you think Conrad meant by "that glimpse of truth for which you have forgotten to ask"? Can you find such a "glimpse" in Lord Jim?
- C. Compare Jim with the other officers and officials.
- D. What is Brierly's purpose in the novel?
- E. What is Bob Stanton's purpose?
- F. Consider Stein. Is he a romanticist? What is his function in the novel? Can he be considered a hero in any sense of the word?
- G. What is the meaning of the butterflies? At what point does Stein catch the magnificent butterfly? Identify the catching of this butterfly with Jim. Are the butterflies an escape? Is the butterfly, like Jim, caught in the jungle of the net?
- H. What purpose is served in the novel by the following characters: Chester; the French lieutenant to whom Marlow talks in Sydney; the captain; the chief engineer, and the second engineer of the Patna; Robinson; Brown; Doramin; Jewel; Cornelius, Rajah Allang; Sherif Ali; Dain Waris; Tamb' Itam?
- I. What is the significance of the ring? Consider it as a symbol of Jim's being caught.
- J. What is the symbolism of the hat and Jim's losing it? Consider both the Patna incident and Jim's going hatless to his death.
- K. Appraise the universality of the novel. To what degree can Jim be considered "Everyman"?
- L. What do you think Jim means when he says, near the end of the novel, "Nothing can touch me"? Compare his frame of mind and his intent with that of Socrates when, in "The Apology," Plato quotes him as saying, "No evil can come to a good man."
- M. Contrast this novel in theme, characterization, and style with Hardy's The Return of the Native or The Mayor of Casterbridge. (The teacher will find a provocative discussion of Lord Jim and The Return of the Native in The English Journal for October, 1960. Kellogg Hunt analyzes both novels in considerable detail. Admirers of Hardy may disagree with some of his conclusions.)

IV. Critical comment. Evaluate the following statements made by critics of Conrad's work. If you agree with an opinion, be prepared to substantiate it with evidence from Lord Jim. If you disagree, give specific reasons for challenging the validity of the statement.

- A. "He never said all he thought about any one subject at any one time ... There was a curious caution about him, and he would walk around a subject, examining it from all angles." -- Richard Curle, a close friend of Conrad
- B. "He does not have us look directly at the object, but rather at a mirror in which the object is reflected." -- William Lyon Phelps

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 7 (continued)

- C. "The world of Joseph Conrad ... can be divided into two—the outer world, and an inner world. The outer world consists of the vast panorama of the seas and remote exotic islands and the ships that sail to the ends of the earth. This is the world that Conrad knew from his long years as a sailor, when a man, as he tells us over and over, must be ready to meet the terrible challenges of typhoons and boiling seas and broken masts, all the destructive elements. But each man also lives in his own inner world, the world of his own character, mind and soul. A man cannot act like a man in the outer world unless he is also at home in his own inner world ... he becomes a complete man when he accepts, instead of rejecting as so many men do, the shadow side of himself. Though he apparently wrote tales of adventure, Conrad is essentially a psychological novelist. -- J. B. Priestly
- D. "Conrad had, beyond all novelists, the cosmic sense. Throughout the long drama of his work, Fate, powerful and mysterious, plays the star part; his human beings, though highly individualized, perform the minor roles. And from this subordination they derive pathos and poignancy, an epic quality which attaches to those who struggle to the death against that which must beat them in the end." -- John Galsworthy
- E. "Conrad says nothing about the cosmos except, perhaps that it does nothing to make life easy ... The cosmos is not man's business; man's business is man." -- Kellogg W. Hunt

- V. Topics for writing. Subjects included are for open-book essay examinations in classroom and for compositions written outside of class. In this category also consider the questions for study and the evaluation of critical comment.
- A. What effects would have been sacrificed if Lord Jim had been told chronologically?
- B. Take a symbol such as the butterfly and trace it throughout the novel.
- C. Character determines incident; incident illustrates character. Show how character and incident are interrelated in Lord Jim.
- D. Do you agree or disagree with the idea that Jim redeems himself?
- E. Conrad greatly admired the literary work of Stephen Crane. Compare Conrad's Lord Jim with The Red Badge of Courage in theme, characterization, and style.
- F. John Galsworthy commented: "Conrad lived imaginatively in a world from which nothing was excluded, not even savagery, and where elementary nature, with its thoroughly bad manners, generally formed one if not two at the party." Discuss Conrad's treatment of both the beauty and the cruelty of nature.
- G. Conrad calls imagination "the enemy of men, the father of all terror." Examine the validity of this comment. Under what circumstances is it true? How does Conrad illustrate this idea in Lord Jim?
- H. John Keats was one of two poets whose literary works Conrad really enjoyed. Refer to one or more of Keat's poems that you have read; then examine Conrad's writing for qualities that seem to explain his preference.

- I. The following short topics all deal with an analytic treatment of the novel by means of a specific literary device. The students are to produce a medium length documented paper. (i.e., Medium length means approximately 500 - 750 words; documented means quoting from the novel itself rather than from any outside sources.) The students are cautioned to limit their responses: the "secret" is limitation rather than "the bold sweep." (Note: These topics are intended primarily for Advanced Placement students.)

- A. Point of view as a method of narration
- B. Point of view as a revelation of character
- C. Marlowe as narrator
- D. Time as a factor in narration
- E. Atmosphere as a revelation of tone
- F. Duality of setting (e.g., physical and psychological world)
- G. Use of metaphor as a clue to intent
- H. Tempo and rhythm in prose as related to narration
- I. Use of water imagery
- J. Imagery of lightness and darkness
- K. Color imagery as a focal device
- L. Irony as a development of character
- M. Irony as comic relief
- N. Dramatic irony as a narrative technique
- O. Paradox as a method of description
- P. Paradox as a method of ambiguity
- Q. Symbolism as a revelation of character
- R. Symbolism as a revelation of theme

Advanced Placement candidates need writing experiences which help them to particularize, rather than to generalize, on a mature level. Thus, these assignments call for particularized distinctions in literary analysis which go beyond grade 12 standards of achievement. Conrad's Lord Jim lends itself especially well to this kind of literary analysis; students familiar with the book should have little difficulty in locating appropriate passages for the assignment. Once having determined the passage (s) however, the students will have to identify the device and then come to some conclusion about what they have learned from Conrad's use of it.

The following passage, taken from the beginning of chapter eleven (i.e., a continuation of Jim's long narrative to Marlow in which he explains why he decided not to go along with the captain's story of 'honorably abandoning' the Patna), serves as an example for #10 (above), 'imagery of lightness and darkness.'

He (Jim) heard me (Marlow) out with his head on one side, and I had another glimpse through a rent in the mist in which he moved and had his being. The dim candle spluttered within the ball of glass, and that was all I had to see him by; at his back was the dark night with the clear stars, whose distant glitter disposed in retreating planes lured the eye into the depths of a greater darkness; and yet a mysterious light seemed to show me his boyish head, as if in that moment the youth within him had, for a moment, gleamed and expired. 'You are an awful good sort to listen like this,' he said. 'It does me good. You don't know what it is to me. You don't' ... words seemed to fail him. It was a distinct glimpse. He was a youngster of the sort you like to imagine yourself to have been; of the sort whose appearance claims the fellowship of these illusions you had thought gone out, extinct, cold, and which, as if rekindled at the approach of another flame, give a flutter deep, deep down somewhere, give a flutter of light ... of heat! ... Yes; I had a glimpse of him then ... and it was not the last of that kind ... 'You don't know what it is for a fellow in my position to be believed—make a clean breast of it to an elder man. It is so difficult—so awfully unfair—so hard to understand.

The mists were closing again. I don't know how old I appeared to him—and how much wise. Not half as old as I felt just then; not half as uselessly wise as I knew myself to be

GRADE TWELVE: SAMPLE DEPTH-READING ASSIGNMENT 8

THE ESSAY

A study of the essay in grade 12 may be discursive, as indeed is the form itself, thereby incorporating a historic, sweeping view; or, the study may concentrate on a few carefully selected pieces. Since most teachers have their favorite selections, no particular attempt is made here to say which has the greater validity or which essays should be read. Students, however, should follow an analytical approach which illuminates some specific qualities about the author's style as well as the method used in developing the work. Only within the framework of sensitivity to style and logical development can students learn to read with greater perception and thus to improve their writing ability.

- A. Defining the essay. Many students tend to think of the essay as "that thing" assigned by teachers, to be done in 500 words and handed in on Monday. Obviously these "tortured" souls are using the terms essay, theme, and composition synonymously. To begin a study of the essay with a definition lessens this confusion and, by virtue of its historic factors, places the students' future writing within a "respectable" tradition.
1. The essay can be familiar or personal (i.e., subjective), or it can be formal or aloof (i.e., objective).
 2. "The essay is a form of literature popular with thoughtful readers. It is a short, informal prose discussion upon any subject which, for the moment, appeals to the writer. He may deal with serious problems on civilization or mere fancies. Nothing is too slight, too trivial, too homely or common to engage his interest ... the essay has been written not only by masters of literature, for all of us have attempted this form in our short informal themes, and in the letters that we write to our friends."
Essie Chamberlain, ed., Essays Old and New (Harcourt), xxi
 3. "The essay is a brief prose composition which treats of one subject in such a way as to give free expression to the personality of the writer. The essayist offers the reader little intellectual excursions in which he opens up the subject but does not complete it ... in the reading of essays, one must not expect completeness. The opportunity, however, of becoming better acquainted with the essayist is more than compensation for the things he neglects to include. In no form of literature with the possible exception of diaries and letters may we come closer to the personality of the writer."
Chamberlain, xxi.
 4. "To write just treatises requireth leisure in the writer and leisure in the reader ... which is the cause that hath made me choose to write certain brief notes, set down rather significantly than curiously, which I have called essays."
Francis Bacon, Preface to Essays
 5. "A loose sally of the mind; an irregular, undigested piece; not a regular and orderly performance."
Samuel Johnson in his English Dictionary
 6. "A literary composition, analytical or interpretative in nature, dealing with its subject from a more or less limited or personal standpoint, and with one phase of the subject rather than covering the entire scope of the field."
Webster's New International Dictionary

GRADE TWELVE: SAMPLE DEPTH-READING ASSIGNMENT 8 (continued)

7. "A composition having no pretensions to completeness or thoroughness of treatment. The word comes from the French essai (an attempt), first applied in 1580 by Montaigne to his short writings, but the form is ancient. Though usually prose, an essay may be in verse (e.g., Pope's 'Essay on Criticism'). Because the chief implication in the word is 'a tentative study,' essays often comprise only a few pages (Bacon's and Montaigne's are sometimes less than a page), but there is no fixed length. There have been books of essays, and even large books containing a single essay, but since the eighteenth century, essays have appeared chiefly in periodicals. Notable contributors include (among many) Addison, Steele, Lamb, Hazlitt, Macaulay, George Orwell, and Aldous Huxley. The romantic writers around 1800 especially cultivated the informal or familiar essay; in the familiar essay, such as Lamb's "Dissertation upon Roast Pig," the author is chatty and personal, often revealing as much about himself as his subject. Formal essays, such as Locke's Essay Concerning the Human Understanding, are impersonal analyses." Consult L. Fiedler's annotated anthology, The Art of the Essay. Barnet, Berman and Burto ed., The Study of Literature (297-298)
- B. Characteristics of the Essay. Whether the essay is familiar or formal, it can be analyzed, generally speaking, in terms of the following characteristics (all adapted from Chamberlain's introduction to Essays Old and New). Students will learn a great deal if they can examine whatever essays they read in terms of these characteristics.
 1. A prose treatment (which is to suggest that the handling is better suited to prose than to poetry).
 2. Brevity (Poe would have liked the essay since it demands power of attention for a single sitting).
 3. Incomplete treatment (the provocative handling focuses on the author's interests; perhaps can be better seen by what was omitted and the possible reasons for the omissions).
 4. Distinct style ("Generally, essays have a cultured, aristocratic flavor. They are addressed to cultivated, leisurely, and tranquil persons. The essayist is usually a man of scholarly tastes, mature in his wisdom, sound in his judgments. He is fond of literary allusion and illustration." And the student should be able to account for each author's particular flavor.)
 5. Strong personal tone ("Always is the essay a personal revelation of the author. We are given his whims, his hobbies, his opinions upon every possible kind of subject. His mood may be serious or trivial, grave or humorous, but we see the subject only as it is reflected through his eyes. The essayist is always personal, partly autobiographical. He sings of himself. The essay in prose corresponds to the lyric in poetry; it is an expression of subjective emotion." Most students have difficulty understanding tone in writing and it is hardly uncharitable to say that very few of them demonstrate it in their own writing.
 6. A literary whole ("It may be brief; it may not exhaust the subject, yet there must be completeness in the author's treatment of his subject. The reader must feel the unity of its handling, and must recognize an underlying organization. It may be strictly planned, or it may digress and ramble, but it must be a literary whole.")

GRADE TWELVE: SAMPLE DEPTH-READING ASSIGNMENT 8 (continued)

C. Sample procedure for a single essay. After giving students the background information (i.e., definitions and characteristics), show how the characteristics apply to a single essay. Bacon's short work "Of Studies," for example, is readily accessible and works well for initiating the analytical procedure. Then, questions like the following ones indicate how the method works.

1. What is Bacon dealing with?

A discussion of prose treatment calls for a simple explanation or paraphrase of the subject.

2. Comment on the length of the essay.

The discerning will notice that the essay is a single paragraph consisting of sixteen sentences.

3. Explain how "Of Studies" is an incomplete treatment, only a phase, of the subject.

Answers will involve what else Bacon could have said. Also, what implications Bacon is posing about the education process for his own time (1561-1626) as well as for the present world. If the students were writing about education, what would they say? How would their approach be directed; with what limitations?

4. Characterize Bacon's style.

An obvious response would be the diction which would lead to paraphrasing, work with the Oxford English Dictionary, and a discussion of etymology. The next distinction would be Bacon's use of balanced sentences; his epigrammatic compactness. The tone is serious, rhetorical. And in this connection, Aristotle's comments about the art of rhetoric are stimulating. A final consideration could be given about Bacon's audience. For whom was he writing? (See also suggestion 2 under part D following.)

5. What can be deduced about Bacon as a person from this essay? What is explicit or implicit about his likes and dislikes?

It is helpful if students know something about Bacon as Latinist, judge (albeit one who was convicted of bribery), and discoverer of the inductive method of reasoning.

6. Discuss the essay's organization.

Students will need to see the difference between incomplete treatment of a subject and literary whole. Whereas the first term deals with limitation of subject matter, the second term deals with organization. Even a rambling essay has some kind of order. Students will notice, upon analyzing "Of Studies," that the sentences fall into units of thought. The first three sentences, for example, deal with the good use of education; sentence four deals with its excesses; sentence five deals with the corrective element, experience. For the student who says that the essay has no order, a manipulation of the sentences will show what happens to the progression of thought. As a final exercise, students might comment on Bacon's use (?) of transitions.

7. Have students select a typical Bacon sentence. (e.g., "Reading maketh a full man; conference a ready man; and writing an exact man.") By using it as a model, they can write sentences of their own.

8. Other Bacon essays ("Of Truth" and "Of Friendship") make interesting companion studies. Students might be assigned a written analytical comparison for "Of Studies" and "Of Truth" or one for "Of Truth" and "Of Studies."

GRADE TWELVE: SAMPLE DEPTH-READING ASSIGNMENT 8 (continued)

D. Further suggestions for analysis

1. Since the essay is such a personal revelation, it is very helpful for students to know something of the author. In addition to applying biographical information, the student may learn something about the author's point of view in other works. Orwell's "Shooting an Elephant," for example has germinal statement which reappear in a later essay called "Why I Write" and in his novels, Animal Farm, and 1984.
2. A few words about Style. Since style is such a difficult concept to understand it might be valid to suggest that style is the way of writing which makes one author different from another just as a way of dressing or a personality trait differentiates one person from another. How, then, can the writing of one author be characterized from another's other than by saying "Anyone can see that those two fellows—Bertrand Russell and Heywood Brown—write differently." An ultimate distinction can be made from discovering how a writer manipulates his words and thoughts. Specifically, then, style can be articulately explored in terms of the following elements:
 - a. Author's approach: explication (literal meaning); implication (figurative)
 - b. Language used: formal, informal
 - (1) Tone: evidences of author's attitude or feeling toward subject
 - (2) Diction: choice of words
 - (a) Connotation: multiple meanings of implications
 - (b) Denotation: limited or restricted meanings
 - (3) Rhetorical devices: alliteration, allusion, analogy, antithesis, hyperbole, litotes, metaphor, simile, pun, understatement, repetition, rhetorical questions, sentence patterns.
3. Justify the opening sentence; the opening paragraph of an essay by explaining why this is the best possible way to begin. Then do the same thing for one of your own themes.
4. What is the prevailing character of the modern essay, familiarity or formality? Characterize the essays which appear in periodicals like Harper's, Atlantic Monthly, The New Yorker, Show, etc. Are there any noticeable differences between current essays in America and in England? Who are today's leading essayists? What will the essay be like at the turn of the present century?
5. Take a piece of literary criticism (for example, Robert Frost's "The Figure a Poem Makes" or Henry James's "The Art of Fiction") and explain the element of personal tone.

E. Suggestions for writing.

1. Write a précis of an essay in a single paragraph.
2. Have students explain in a single paragraph the meaning of an essay's title. This will always involve the author's point of view and any possible implications rather than a repetition or a paraphrasing of the title itself. The assignment can also be made more challenging if students are required to develop these paragraphs inductively as well as deductively.
3. Take a provocative passage from an essay and develop it into an explanation; a rousing affirmation; a masterful rebuttal. Bacon, for example, alludes to the following comment in his essay "Of Friendship": "Whosoever is delighted in solitude is either a wild beast or a god."
4. Students can make a study of essayists whom they admire. In addition to making statements about why they like a particular style, they can consciously imitate the style for a fully developed essay of their own.
5. Presuming that students have read a number of essays, have them write in in-class essay in which they define the essay in terms of its characteristics. Such writing is a good exercise in limitation and documentation. All six

GRADE TWELVE: SAMPLE DEPTH-READING ASSIGNMENT 8 (continued)

characteristics could not be handled adequately within a single class hour—two would be a reasonable number. Secondly, each selected characteristic would require documentation from the reading. Moreover, the essay itself would have to demonstrate a logical development.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 9

POETRY

ODE TO THE WEST WIND (ADVENTURES IN ENGLISH LITERATURE)

The approach to the study of Shelley's poem will depend somewhat upon the previous work in the course. If the class has studied Greek literature, the student may be familiar with one of Pindar's odes: for example, "The Magic of Melody," which may be found in Greek Poetry for Everyman, edited by F. L. Lucas. Several of Horace's odes are included in Adventure in World Literature. The pupil may have studied Dryden's "Alexander's Feast" or the parts of Wordsworth's "Intimations of Immortality" given in Adventures in English Literature. Before he begins his analysis of "Ode to the West Wind," the student should have some idea of the nature of the poetic form, but the extent to which the examination of the genre is carried will depend upon the class, the inclination of the instructor, and the time available. For the teacher—or the student—who is interested, the change from the objectivity of the ode as conceived by Pindar and Milton to its subjectivity as composed by the romantic poets of the nineteenth century is discussed in detail by Hazard Adams in The Contexts of Poetry. The reasons for the shift in emphasis, he contends, are not only those stated by Wordsworth in his protest against a worn-out diction but are involved with "the birth of psychology as a formal study, with the emphasis upon epistemology in philosophy, and with surging individualism in politics and economics ... romantic poetry sought to assert the worth of unique individual experience, the reality of the subjective world ... the ode moved in the direction of the private, subjective, self-expressive meditation, with the poet himself at the center of the experience." In his "Ode to the West Wind," Shelley goes a step beyond most of his contemporaries by trying to establish a union of his own inner being with a force symbolic of the whole of nature.

After the poem has been read—preferably aloud by a sensitive reader—for the total impression, the careful study to help the student understand the various parts and their relation to the whole will include steps similar to those discussed in "Reading Lyric Poetry" on pages 425-427 of Adventures in English Literature. They need not necessarily be taken up in the order used here.

A. Design

1. In his "Defense of Poetry," Shelley makes several references to a circle. The pattern of "Ode to the West Wind" suggests this design. The poet's adaptation of the terza rima with its interlocking rhyme scheme and the added couplet carrying the thought back to the original invocation gives each of the first three parts the effect of a circle. Section IV touches each of the previous parts and gathers the three into a larger circle of which the poet is the center. Part V is a larger, ever-increasing circle like that made when a pebble is dropped into a pool. Each of Shelley's poems, he hopes, as it drops into the world of ideas will have the effect of the spreading ripple. His words are to be driven "over the universe" from a central force.
2. The ode begins in the traditional manner with an invocation, but the poet does not pause for the conventional meditation. The invocation becomes an evocation which is extended to become the total structure of the poem.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 9 (continued)

3. Consider the effect of the interlocking rhyme scheme. Does it increase the effectiveness of Shelley's creation of the wind as a living, driving force?
4. Examine the emotional structure. Does the tempo increase or decrease as the poet moves from one part to another?

B. Imagery and its relation to meaning

1. The following excerpts from "A Defense of Poetry" may be of interest in a consideration of some of the images in "Ode to the West Wind."
 - a. Man is an instrument over which a series of external and internal impressions are driven, like the alternations of an ever-changing wind over an Aeolian lyre, which move it by their motion to ever-changing melody. But there is a principle within the human being, and perhaps within all sentient beings, which acts otherwise than a lyre, and produces not melody alone, but harmony, by an internal adjustment of the sounds and motions; thus excited to the impressions which excite them.
 - b. (Poets') language is vitally metaphorical; that is, it marks the before unapprehended relations of things and perpetuates their apprehension, until words, which represent them, become, through time, signs for portions or classes of thought instead of pictures of integral thoughts; and then, if no new poets should arise to create afresh the associations which have been thus disorganized, language will be dead to all the noblest purposes of human intercourse.
 - c. ... for the mind in creation is as a fading coal, which some invisible influence, like an inconstant wind, awakens to transitory brightness; this power arises from within, like the color of a flower which fades and changes as it is developed.
 - d. Poets are hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle and feel not what they inspire; the influence which is moved not, but moves.
2. In view of the use of "inspiration" in the passage from "The Defense" and Shelley's employment of "breath" and "spirit" in the ode, the student will profit from investigating the origin of the English word "spirit." The Latin "spiritus" had as its basic meaning "breath;" "inspirare" to "breathe into." Both Cicero and Virgil used "spiritus" to mean "the breath of life;" and other Latin authors employed the term to indicate such variations of meaning as "breeze," "wind," "sign," "mind," and "soul."
 - a. What words in Part I suggest the destroyer image?
 - b. Which words suggest the preserver image?
 - c. What may be the purpose of the "clarion"?
 - d. Why are the buds likened to flocks?
 - e. What figures of speech does Shelley use in the first section?
 - f. In Part II what are "the tangled boughs of Heaven and Ocean"?
 - g. What are the "angels" of rain and lightening?
 - h. What is the effect on the pace of the poem of the figure of speech in lines 20-24?
 - i. Can this section be related to the destroyer-preserver theme?
 - j. Explain line 31.
 - k. How can Part III be related to the destroyer-preserver pattern?
 - l. In Shelley's comparison in Part IV, how are the poet and the wind alike?
 - m. How are they different?
 - n. Does this description seem to fit Shelley?
 - o. How does the poet's relation with the wind change in Part V?

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 9 (continued)

- p. What happens to the tone of the poem when Shelley, in Part V, moves from the lyre figure to the "ashes and sparks"? Which is more active and creative? How?
- q. What is the effect of the change from the lyre to the trumpet?
- r. How is the movement of the whole ode suggested by the sequence of the couplets in the five parts?
- s. How does the first stanza of the poem prepare for the last two lines?
- t. How does the word "prophecy" repeat the concept of the west wind as "destroyer and preserver"?
- u. Relate the general structure of this poem to the leaf-cloud-wave imagery.

C. Sound

- 1. How does the poet make use of assonance, consonance, and alliteration to reinforce his effects?
- 2. How are repetition and variation of sound combined in this poem to give melody without monotony?

D. Theme. What is the significance of the fusion of the wind and the speaker? In other words, what is Shelley's central thought?

E. Writing assignment. The day after discussion of "Ode to the West Wind" has been completed, the student is given a copy of another lyric, accompanied by a few probing questions. He is asked to read the whole poem first; to consider the questions, rereading the selection as often as necessary to find his answers; then to organize his thoughts into a well-constructed analysis of the lyric. The poem assigned should be short so that the pupil can finish this project during one class period.

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 10

THE LOVE SONG OF J. ALFRED PRUFROCK (THE CASE FOR POETRY, edited by Gwynn, Condee, and Lewis; or any one of the many anthologies of modern poetry)

The study of Eliot's poem is preceded by the reading and discussion of Marvell's "To His Coy Mistress" (THE CASE FOR POETRY). This poem not only clarifies one of the important allusions in "The Love Song of J. Alfred Prufrock"; it offers an interesting study in contrast. Other allusions will be made comprehensible to the pupil who refers to the following passages from the Bible: Luke, 16; John, 11; and Mark, 6. Probably he will be sufficiently familiar with Hamlet to appreciate the implications of lines 111-119.

Eliot's poem may be compared with some other dramatic monologues previously studied: for example, Browning's "My Last Duchess" or Tennyson's "Ulysses," both of which are included in Adventures in English Literature. These two poems read in conjunction with Eliot's monologue show a progression in the use of the poetic form. Browning is direct in his ironic revelation of character. Tennyson uses the heroic figure as symbolic of man's eternal probing of the unknown. In his portrayal of Prufrock as symptomatic of contemporary ideological and creative lethargy, Eliot combines ironic characterization with symbolism in an oblique approach. Since the poet uses Polonius in building his case, there may be poetic justice in quoting the sententious counselor to describe Eliot's implied advice to the reader: "By indirections find directions out."

After the first reading of the poem, the student will have a general impression of Prufrock. The members of the class may share these first impressions and then return to a very careful reading of the poem for verification or reevaluation. Even the most mature students will require guidance. The events are not as clearly indicated as they are in most monologues, and the transitions are abrupt, frequently startling.

- A. The following questions deal with the poem section by section:
1. The first stanza tells the reader that the time is evening. What atmosphere is created?
 2. What is the significance of line 3? What does "Like a patient etherized upon a table" imply about Prufrock and about his world? Is Prufrock the patient, the surgeon, or in a measure both?
 3. To what sort of world does Prufrock wish to take the person spoken of as "you"?
 4. What details does Eliot use in this stanza to convey the impression of a twilight world?
 5. What is the effect of the interruption in his description of this world by lines 13-14?
 6. What is the "room" referred to in these lines? Who are the "women"?
 7. What is the impact of the author's choosing such a forceful Renaissance figure as the subject of their conversation?
 8. What is the metaphor in lines 15-22?
 - a. What is the effect of this metaphor upon the tone of the poem?
 - b. What details intensify the effect of isolation and the aimlessness of the world in which Prufrock and the others "come and go"?

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 10 (continued)

9. In lines 23-34 what clues does Eliot give the reader as to the basic character of Prufrock? What is the significance of each of the following?
 - a. The repetition of "time"
 - b. "time/ To prepare a face to meet the faces that you meet"
 - c. "Time to murder and create"
 - d. "time for a hundred indecisions"
 - e. "a hundred visions"
 - f. "and revisions" What sort of persons have visions? Note how the word is played off against revisions.
10. What is the ironic effect of line 34 and the repetition of lines 13-14?
11. In lines 37-48 what further details does the reader learn about Prufrock?
 - a. What points are new?
 - b. Which are reemphasized?
12. Of what is Prufrock afraid? Who are "they"?
13. The word "question" has been used several times. How does "Disturb the universe" strengthen the use?
14. What change in the significance of time occurs in this section?
15. In lines 49-54 what is added to the impression of Prufrock? What is implied by "I have measured out my life with coffee spoons"?
16. Whose are the voices "dying with a dying fall"?
17. What is suggested by the word "presume"?
18. What is meant by the "eyes" in lines 55-56?
19. What is suggested about Prufrock by each of the following?
 - a. "and when I am formulated ..."
 - b. "... sprawling on a pin/ When I am pinned and wriggling on the wall"
 - c. "Then how should I begin/ To spit out all the butt-ends of my days and
20. In lines 49-69 Prufrock says he does not dare to disturb the universe. What are his reasons?
21. What new phase of Prufrock's character is shown in lines 62-69?
 - a. What is the importance of "arms" and "perfume"?
 - b. How do they refer to the title of the poem?
 - c. What hint is given concerning Prufrock's emotions by "But in the lamp-light, downed with light brown hair"?
22. What is the purpose, in lines 70-72, of the introduction of the lonely man?
 - a. How are they like Prufrock?
 - b. How are they different?
23. What characteristic of Prufrock—contrasted with his over-refined existence—is introduced in "ragged claws/ Scuttling across the floors of silent seas"? Is there any connection between the last part of this line and the slum described earlier?
24. What contrast to lines 73-74 appears in the next section? Consider the effect of:
 - a. "malingerers"
 - b. "after tea and ices" contrasted with "crisis"?
25. Here Prufrock frankly admits fear. What details lead to this admission?
26. What is meant by "eternal Footman"? What is the effect of this reference followed by "hold my coat, and snicker"?
27. In lines 82-83 to whom is the allusion made?
 - a. How is this reference associated with the title of the poem?
 - b. What is the importance of "prophet"?
 - c. What are the vital differences in the two men and their lives?

GRADE TWELVE: SAMPLE DEPTH-TEACHING ASSIGNMENT 10 (continued)

28. In the next section Prufrock asks a question: Would the result have been worth the decision, the proposed action? What does the query indicate about him?
29. What part do the "cups," "marmalade," "tea," and "porcelain" play in this section?
30. What is meant by "To have squeezed the universe into a ball/ To roll it toward some overwhelming question"?
 - a. To what poem does this comment refer?
 - b. What is the difference between the intent of the person in the original poem and that of Prufrock?
 - c. How are the personal relationship and the meaning of life associated in Prufrock's mind?
31. Consider the allusion to Lazarus.
 - a. To propound his "overwhelming question," in what sense would Prufrock have to rise from the dead?
 - b. What is the suggested response of the lady?
 - c. What is the connotation of "settling a pillow by her head"?
32. In the next section what details are given of the trivia that make up Prufrock's life?
33. What is implied by "as if a magic lantern threw the nerves in patterns on a screen"?
34. What line declaims Prufrock's inadequacy?
35. Consider the significance of his contrasting himself with Hamlet.
 - a. In what ways is he like Hamlet?
 - b. How is he different?
 - c. How are their worlds different?
 - d. How is the introduction of Hamlet here like that of Michelangelo?
36. Consider Prufrock's comparisons in lines 112-119.
 - a. To what characters is he referring?
 - b. In what respects are these comparisons apt?
37. In lines 120-125 what is his conclusion about himself and his future?
38. How are lines 126-131 a summary of what has gone before?
- B. The questions below are suggested for general discussion or, in some cases, for possible composition assignments.
 1. Who do you think is the "you" in the poem?
 2. Why does the poet use "we" instead of "I," "us" instead of "me" in the last three lines?
 3. Go back to the quotation at the beginning of the poem.
 - a. How is Prufrock like Guido Montefeltro, one of the condemned in Dante's Inferno, who speaks the lines?
 - b. What is Montefeltro suggesting about Dante?
 - c. What, then, is Prufrock—or Eliot—saying about the "you" of the poem?
 4. What is the basic weakness that Eliot has been describing in this poem?
 - a. Compare his thesis with that of Matthew Arnold in "Dover Beach."
(ADVENTURES IN ENGLISH LITERATURE)
 - b. Compare their methods of developing their ideas.
 - c. Which is more dramatic?
 - d. Which do you prefer? Why?
 5. Is Prufrock comic, tragic, or both? Or can he be classified under none of these terms?
 6. In what ways is the poem ironic?
 7. How do you associate this poem with the title?
 8. Consider the poet's use of sound to achieve his effects: for example, the soporific, purring quality of lines 15-25 compared with the drabness, expressed mostly in colorless monosyllables, of lines 70-72.

SAMPLE PARALLEL ASSIGNMENTS: COMPARISON OF REGULAR AND HONORS TREATMENT

Most of the following units were contributed by participants in the 1963 August Workshop at Roosevelt High School. With one exception, the teacher shows how the same literary work may be taught in a heterogeneous class and in an honors group.

GRADE SEVEN: SAMPLE PARALLEL ASSIGNMENT

SUBJECT AREA: Literature

SPECIFIC TOPIC: Sensing the Mood or Atmosphere and Setting of a Short Story

APPROXIMATE TIME: 3 to 5 days of class time

READING MATERIALS: RIP VAN WINKLE by Washington Irving

INTRODUCTION: Some initial interest or motivation can be achieved by relating an astronaut's delayed return from the moon with the idea of a man's returning home after a twenty-year sleep. Perhaps the question "What if the astronaut were gone for twenty years without communication or knowledge about the changes on our earth?" leads into the story of Rip Van Winkle. Irving's story may be taught by itself as illustrated in this assignment or it may be used as part of a unit on myths and legends.

Regular

Reading: Class reads story in class. The first few paragraphs should be read aloud with some time allowance for questions about the text. Who, for example, is the voyager? Students can be shown that Irving guides his readers as one would focus a camera; first we note the general setting, then the particular Dutch background, and finally Rip himself.

The emphasis in reading should be on plot development. Students will read to find out what happens, what order the events occur, who the characters are and what they are like. In order to help the students' comprehension, the teacher may wish to construct a series of questions which require factual answers. What did the neighborhood children think of Rip? What did Rip do for his neighbors? Questions like these are easy to construct because of Irving's beautiful paragraphs with their initial topic sentences.

After completing the story, the discussion can begin with a review of the questions and include any other elements which may puzzle the students.

Honors

Reading: The honors class is assigned the story for homework. In addition to reading for plot development, the students should be led to an awareness of how the story is developed with such study guide questions as:

1. Into how many parts is the story divided? Would it be right to say that the story has an introduction, middle, and conclusion? Explain.
2. Where does the immediate action begin?
3. Why does the story begin with a description of the Katskill Mts.? (Look also at the last paragraph.)
4. What, then, is the logical order of development for paragraphs 2, 3, and 4?
5. How important is the element of time? How does Irving let his readers know that time is passing? From the stories you've read, how do other authors handle time?
6. Look up the meaning of the word conflict. Find examples of conflict in the story. Is there any difference in the conflicts? What happens to the conflicts? Is conflict necessary for a good story? Explain.

SAMPLE PARALLEL ASSIGNMENTS (continued)

Further Discussion: Next come the things which the students need to know in order to get beyond a superficial comprehension of the story. The teacher can supply these details or have the class work them out together. In either case, the students will get good practice in note taking.

1. **Setting:** Where and when does the story take place? Explain the importance of place and time. Find examples in the story which show place and time. Does Irving seem to show his readers these things or does he tell them? In other words, what—if anything—do readers have to figure out for themselves? What would happen to the story if either the place or the time were changed? Make suggestions for changing both the place and the time, but remember to keep the main characters with similar personalities. Keeping in mind the way Irving established his place and time, what details would you have to use?
2. **Historical events:** Irving mentions the following things in his story. Find them, making sure to note the page, and then (1) tell what you know about them and (2) explain the connection with the story: Peter Stuyvesant; George III; Bunker Hill; Tory; George Washington; Federal and Democrat.

Language study: The language is difficult enough (even though the idea of the story is simple) to be approached in three different ways:

1. **Word lists:** The teacher can compile a list of words from the story for students to define. Examples include:

descried	antiquity	pliant
termagant	virago	desisted
flagons	quaffed	roisters
impunity	pestilent	adherent
rubicund	junto	alacrity
2. **Phrases of context clues:**
 "fiery furnace of domestic tribulation"

7. Could this story be retold in another setting? Explain.

Analysis of Style: If the honors class has not sufficiently covered setting and historical events in their initial discussion, these two topics can be handled by having the students make up lists for their notebooks under the appropriate headings. For example, "In your notebook write the heading Historical Events in 'Rip Van Winkle.' Now find things from the story, making sure to note the page, to go under the heading. Be prepared to explain their importance to the story." Next the class should focus its attention on Irving's style with questions such as:

1. What details does Irving give about everyday life? Can these descriptions of Dutch people be applied to people in general?
2. When Rip sees the odd men playing ninepins in the amphitheater, he is reminded of the figures in an old Flemish painting. Find some color reprints of paintings done by such artists as Hals, Rembrandt, and Rubens. What is there in these pictures which makes Rip's thought appropriate?
3. Comment on the use of the legend in the story. What other legends do you know? Which ones could be used in short stories?
4. Take a single paragraph from the story. Locate the main idea or topic sentence. Next note the relationship of the supporting ideas. Also locate the key words and the transitional words. Be ready to explain orally. After listening to several paragraph explanations, can you make any observations about the way Irving writes?
5. "Rip Van Winkle" is a humorous story. It may contain any of the following: pun, understatement, absurdities, satire. Can you find examples of these in the story?

Language Study: In addition to any of the suggestions for the regular class, an honors class can make up its own list of new words

SAMPLE PARALLEL ASSIGNMENTS (continued)

- (2) "with a gallows air" "as the years of matrimony rolled on" "a sharp tongue" "a petticoat government"

3. Paraphrasing; changing tone: have students rewrite the following sentence, for example, by shortening it; using modern English; and by writing it in two ways, colloquial and formally. "One taste provoked another; and he reiterated his visits to the flagon so often that at length his senses were overpowered, his eyes swam in his head, his head gradually declines, and he fell into a deep sleep."

Questions for Evaluation:

1. Do you find anything funny or humorous in the story? Yes; No; Why?
2. Could this story have actually happened? Explain.
3. Why do you think Irving wrote the story—to instruct? to delight?
4. "Rip Van Winkle" was published in 1819 and people are still reading it today. Why do you think so?

Writing and Creative Activities:

1. Supporting sense impressions. Look for two sentences which show each of the following: seeing things clearly; hearing things clearly. Copy the sentences neatly. Underline verbs with single line; underline adverbs with double lines; circle adjectives. Name the thing which you can see or hear clearly. Now try two sentences of your own in the same way.
2. Single paragraph assignments
 - a. Tell what happens in the story.
 - b. Describe one character; use his dominant personality trait as a topic sentence.
 - c. Explain why you liked or disliked the story.
3. Illustrations: Make your own illustrations of any characters or scenes. Use Irving's own words from the story as a caption for the picture.
4. Poetry: Retell Rip's story in a verse form of your own choosing.
5. Original stories: Try to recall the suggestions you made about changing the place and the time for the story. Now write your own story about a character who returns to his home after a long absence.

taken from the story. If the students have spent sufficient time working with the definitions, they can try to "stump" each other with their "finds." Word lists can also be worked out which call for marking of syllables, accents, and the use of words in original sentences. A study of word histories may prove helpful. For example, the three nouns used to characterize Dame Van Winkle, shrew, virago, termagant, will impress the student who learns the origins of the words. In each case the derivation humorously stresses the traits of Rip's nagging wife. Also challenging are crossword puzzles based on new words and incidents from the story.

Suggestions for Writing:

1. Written answers to the evaluation questions for the regular class.
2. A one or two-paragraph report about Washington Irving, with perhaps something about the pen names he used. "Rip" was written supposedly by Diedrich Knickerbocker.
3. Any of the suggestions for writing for the regular class.
4. Original dialogues between any two characters from the story.
5. An eye-witness account of something which could have happened in the story but is not told by Irving.
6. An original story or poem based on Irving's story.

GRADE EIGHT: SAMPLE PARALLEL ASSIGNMENT

SUBJECT AREA: Poetry

GRADE LEVEL: Regular and honors eighth grade

READING MATERIALS: Poems to be found in regular Grade Eight anthologies

APPROXIMATE TIME REQUIRED: two weeks, including the writing assignment

Heterogeneous Class

Honors Class

One should aim to give an introduction to poetry which will add life, interest, eagerness, and enjoyment to the lessons. It is not sought to say, "Today we shall study some poems." No! The approach should be intriguing so the pupils will be prepared to enjoy poetry and have fun reading and working with poems. Then the study should not only give the pupils added knowledge but also become a delightful experience to them.

Specific suggestions (words addressed to pupils are enclosed in quotation marks):

From an introduction somewhat similar to the following, weave into the presentation of Robert Frost's poem "The Runaway."

"How many of you have a pet?

"How do you care for your pet?

"Who has a pony or a horse? Did you your pony ever run away?

"Has anyone seen a runaway in real life, in a movie or in TV? Tell us about it!

"Let me read about a runaway to you. Read Robert Frost's poem 'The Runaway.'

"Do you like it?

"Did you see the colt in your mind's eye?

"Who would like to draw a picture of the colt on the chalkboard as we first see him? Remember he is a Morgan colt (small light horse which originated in Vermont).

"Give us two thoughts or ideas you received from the reading.

"Let's read the poem together in such a way that we hear, see, and feel the movements of the colt. Now half of

"The aim of poets is to say much in few words. Their writing, then, makes careful use of connotation.

"Robert Frost was once asked to explain the meaning of one of his poems. He answered, 'If I had wanted you to know, I would have told you in the poem.' He did not mean that the poem had no meaning. He probably meant that a poet shares with you whatever thoughts or experiences have led him to this meaning. He tells you 'how it all came about' and what he thought and felt; then you can draw from that whatever meaning the poem has for you. It may be similar to the poet's, but it can never be exactly the same. You are two different people, seeing life, and responding to it, in your own way. The title of the poem is your first clue. Quite often it will suggest what the poem is about—the central focus. Perhaps it is an incident, as in 'The Road Not Taken,' or an experience, as in 'The Song of the Open Road.' Perhaps it is a person, such as 'Richard Cory,' or a group of people, 'The Builders.' Or it may be a place, 'Cranberry Road;' an idea, 'Work;' or an emotion, 'These Things I love.'

"Poetry is luminous vision. What does this mean? 'Perhaps a magnifying lens, a pair of aesthetic spectacles.'

"As I read to you the poem 'A Bird' by Emily Dickinson, you decide whether or not it is luminous vision. Be able to give evidence for your answer.

"Robert Frost was a keen observer. He had first-hand information and experience with farming. At that time horses were much used on farms, and also elsewhere as means of transportation.

"Have any of you ever seen a runaway horse either in real life, in a movie, or on TV? Tell us about it.

GRADE EIGHT: SAMPLE PARALLEL ASSIGNMENT (continued)

the class will read the descriptive sections and the other half will read the direct quotations.

"How many adjectives can we think of to describe the little Morgan? List these on chalkboard; prove that the adjective you give is fitting.

"What is your feeling towards the colt?"

Assignment: (Choose one of the following.) Several volunteers will tell us about the poet tomorrow, several will tell the story of the poem to us, others will bring some poem to class tomorrow which you will read to us.

After giving the assignment, the teacher reads about another animal friend before summarizing the day's work.

A BIRD

-- Emily Dickinson

A bird came down the walk:
He did not know I saw;
He bit an angleworm in halves
And ate the fellow, raw.

And then he drank a dew
From a convenient grass,
And then hopped sidewise to the wall
To let a beetle pass.

"How do you feel about this little message?

"Would anyone like to say something about these words of Emily Dickinson?"

Next assignment: Memorize six or eight lines from "The Runaway."

Final assignment: Written assignment based on poems read, the title to be "Fear Causes Changes." First draft should be written in class, then composition process carried through.

"I am going to read you a poem about a runaway colt. Choose the lines which you think give the best picture."

Following this discussion the class members decide how they would like to read the poem orally.

Questions for discussion following class reading may be:

1. Do boys and girls ever feel about their parents as the little colt felt about his mother?
2. Trace the colt's actions from the time we first saw him to the end of the poem.
3. Is there figurative speech in the poem? What is its effect?
4. Is there sensitivity in the poem? Explain.
5. Is this luminous vision? Stand by your answer.

Written assignment for this group: a one-paragraph essay providing your own ending for "The Runaway"

During the following week the Honors group will study these poems written by Robert Frost:

"Stopping by Woods on a Snowy Evening"
"After Apple-Picking"
"Dust"
"Birches"
"Mowing"

To the class:

"Do you recognize any symbolism? How are these poems related in ideas? Give proof by stating specific words, phrases, and lines. What is Frost's attitude in the poem 'After Apple-Picking'?"

"Do the poems have similarities in tone, in relationship of details to the theme within the poem? Listen to recordings by Frost. Build a Frost bulletin board."

GRADE NINE: SAMPLE PARALLEL ASSIGNMENT

SUBJECT AREA: Poetry—Part of the Thematic Unit for Grade Nine, "Sense Impressions Conveyed through Prose and Poetry"

SPECIFIC TOPIC: "The Rime of the Ancient Mariner," by Samuel Taylor Coleridge

GRADE LEVEL: Regular and Honors, Grade Nine

READING MATERIALS: "The Rime of the Ancient Mariner," in the Anthology, Exploring Life, Our Reading Heritage series (also in other Grade Nine anthologies)

ADDITIONAL READING MATERIALS FOR TEACHER:

Ciardi, John, How Does a Poem Mean? Boston, Houghton Mifflin, 1960.

Gettman, Royal A., The Rime of the Ancient Mariner, A Handbook, San Francisco, Wadsworth Publishing Company, 1961.

Gunston, David, "A Second Look at the Albatross," Dahlhouse Review, XL: Summer 1960, pp. 206-211.

The article speaks about the superstition of evil consequences of killing an albatross. This superstition seems to have originated with Coleridge's "Ancient Mariner" and is surprisingly potent today among sailors.

de Abrew, Kemal, "Coleridge's Ancient Mariner—Rime or Ballad?", University of Ceylon Review, XVII: 3 & 4, July - October 1959.

Highet, Gilbert, The Powers of Poetry, New York, Oxford University Press, 1960

Loban, Ryan, Squire, Teaching Language and Literature, New York, Harcourt, Brace & World, 1961.

Lueders, Edward, The College and Adult Reading List. New York, Washington Square Press, 1962.

Ware, Malcolm, "The Rime of the Ancient Mariner: A Discourse on Prayer?" Review of English Studies, XI:42, pp. 303-304, May 1960.

This article describes the progress of "The Rime of the Ancient Mariner," closely following an observation on five stages of prayer in the Gutch notebook (Coburn, i, item 257). The progress is from the "pressure of immediate calamities" to "self-annihilation—the Soul enters the Holy of Holies." The last is reflected in the closing moral tag, which says that the ability to pray follows love.

APPROXIMATE TIME REQUIRED: two weeks

PURPOSE: To teach understanding and appreciation of the poem, through reading, oral discussion, and written composition

GRADE NINE: SAMPLE PARALLEL ASSIGNMENT (continued)

Regular

First Day: Use a few moments to introduce the poem in a way that will catch the attention of the students—make it come alive! Do not say, "Now we're going to read a poem by Coleridge." Perhaps mention one or two common superstitions, such as not wanting to walk under a ladder or to walk on a crack or ridding oneself of a wart by causing it to bleed on a rag and then burying the rag under a stone.

"What are the elements of a superstition? Fear? Hope of reward if obeying and fear of punishment if disobeying? Awe at some force not understood?" Tell briefly some parable, such as that of the Bible character turned to a pillar of salt because she disobeyed the command to walk straight ahead and so save herself and instead turned back to glance lingeringly at the sinful city. How does a superstition differ from a parable? How are the two similar? I am going to read you the first part of a seven-part poem which is partly superstition and partly parable. Turn to p. 184 of your anthology and follow as I read aloud."

After reading Part I, call attention to the illustrations in the book: the wedding guest, the ancient mariner, the albatross.

"Why did the wedding guest, who was hurrying to a gay party, stop to listen to the Ancient Mariner? What features of the Mariner made the greatest impression on the wedding guest? What phrases does he use to tell the dreadful plight of the ship in the storm? Personification is a figure of speech which depicts lifeless objects as having human characteristics. Coleridge has the ice growl. What other examples of personification does he use in speaking of the ice? The friendly albatross follows the ship, and the crew and the mariner believe that it has saved the ship from the storm. Would such a superstition be natural for a crew desperate in a terrible storm on a lonely sea? Why then, is the last line of Part I especially dramatic?"

Assignment: Write a one-paragraph summary of Part I, telling this part of the story in prose form.

Honors

First Day: Introduce the "Rime of the Ancient Mariner" by much the same procedure used for the regular class. With an honors class, you will work for depth as well as surface reading by your students. However, one cannot well draw inferences and interpret passages and find underlying meaning without first comprehending surface meaning.

Surface meaning: those facts about persons, places, and events, which would be equally understood by all who read the poem with any degree of comprehension—literal meaning—of the story.

Underlying meaning: the reader's interpretation of the writer's purpose, allegorical meanings, interpretation of figurative language, impact of the poem upon the unique experience and frame of reference of the reader—no two persons would draw exactly the same inferences from a poem.

Bearing the above in mind, the teacher of an honors class would probe more deeply with his questions and expect more critical and creative analysis.

Even in Honors class, the teacher is wise to read aloud at least the first part. Then, as time allows, call attention to the figurative language. Explain—and help the students to find examples of—not only personification but also similes, metaphors, alliteration, onomatopoeia. Explain not only what a ballad or a parable is, as for the regular class; but discuss the simple rhythm and rhyme scheme characteristic of ballads which were, originally, sung or chanted. Here the rhythm is largely iambic tetrameter and trimeter, and the rhyme scheme a, b, c, b.

Assignment: Read the other seven parts of the poem. Read for the story—the story of a shipwrecked sailor.

GRADE NINE: SAMPLE PARALLEL ASSIGNMENT (continued)

Second Day: Use the student-written paragraphs in some way that will (1) review yesterday's lesson, (2) arouse interest in what is to follow, (3) increase writing skill. Perhaps read a few aloud, or ask for volunteers, or use an opaque projector, or have 2 or 3 paragraphs written on the board. Arrange for proof-reading and revision.

Then read aloud to the class Parts II and III, having the students follow in their books and calling attention to the illustrations. After reading Part II: "Since the sun came out and the breezes continued to blow, what were the sailors' first reactions to the Mariner's having killed the albatross? Then, when the fog disappeared and all continued to go well, how did their reactions change? Then the wind stopped blowing and the men suffered from heat and thirst. Why did the Mariner think they were forced to suffer? What is your explanation? What is the meaning of the dead albatross being hung about the Mariner's neck?"

After Part III has been read aloud: "Describe the weariness and desolation of the men as the days passed. What aroused their hopes? Was this a real ship or a mirage? What is the meaning of the dice on the specter ship? Who won Death? Who won Life-in-Death?"

Assignment: Make a list of 10 vivid phrases used by Coleridge in Parts I-III.

Third Day: Have a roll call—or partial roll call—and ask each student to read aloud one from his list of phrases and to explain its contribution to the emotional impact of the story. Here is a good place also, to teach imagery, simile, metaphor, personification—calling attention to any figure of speech used in a phrase presented by a student. After not more than ten minutes, review briefly, or have an able student summarize, the story of the first 3 parts. This exercise can be handled in four or five sentences.

Then read aloud Parts IV and V.

After Part IV has been read aloud: "After hearing of the Mariner's story of his encounter with Death, why does the wedding guest say, "I fear thee, ancient

Second Day: Use this time to enable class to understand and enjoy the story. Perhaps begin by having various volunteers review the story of Part I and tell, in turn, the story of Parts II-VII. Then have some reading aloud by students, perhaps having them find and read aloud passages in answer to questions. Keep to surface meaning—what the story is and how the poet makes it clear. Perhaps have a student list on the board phrases that catch the attention of the class, such as "every track was a flash of golden fire." Help the pupils to see how the poet uses words to create pictures and to suggest sounds and moods. Use the questions given in the left column and others that occur to you. "Note the last lines of each Part; help to carry the story forward."

Assignment: Write a précis of the poem in seven short paragraphs, telling the story briefly but as accurately as you can. Begin with some such sentence as "The Rime of the Ancient Mariner" is a sailor's adventure story.

Third Day: In some way allow class members to share one another's summaries or précis. There are many ways. Perhaps one would be to arrange the class in 4 or 5 groups, have the members of each small group read all papers from the group, and then select the most accurate and clear. The 4 or 5 best papers could then be read aloud, thrown on the board by an opaque projector, or shared in some other way. The purpose is a lively class hour that (1) makes the poem come alive and (2) insures that all students understand the story of the ballad and are familiar with settings, names of persons, etc.

The compositions are an excellent test of the pupils' ability to read with comprehension and to report accurately what has been read. Since the poem is in verse and the précis in prose, the composition is a

GRADE NINE: SAMPLE PARALLEL ASSIGNMENT (continued)

Mariner"? How does the Mariner calm his fears? What does he mean by "This body dropped not down"? What was it that made it possible for the Mariner to pray again after he has been unable to do so for so long? What caused the albatross to fall from his neck?

After reading Part V aloud: How was the Mariner's suffering lessened? What events in Part V seem supernatural? How does the illustration on P. 196, showing the ship being pushed ahead gently from beneath, add to the supernatural atmosphere? Is the spirit of a parable implied in the voice saying, "He loved the bird that loved the man ..."? Who loved the albatross? How do these lines foretell the fate of the Mariner? "The man has penance done, and penance more will do."

Assignment: Prepare to tell the story of the first five parts. Plan to tell each part briefly.

Fourth Day: Use first few minutes to have five students summarize the first five parts of the poem, each one taking a part. Make this alive by questions and comments and involvement of the students.

Then read aloud to students Parts VI and VII. After reading Part VI: "The first six stanzas tell of occurrences while the Mariner is still in the trance into which he has been cast. What power moves the ship so fast? Beginning with the seventh stanza, the Mariner awakes and must again begin his penance. Why could the Mariner not take his eyes away from the dead men's? Then the spell snaps and the curse is finally removed. How does the poet make clear that the Mariner is finally free of the curse? What is his reaction as he again sees his native country? What three persons come to meet him?"

After reading Part VII: "What happens to the ship as it nears the land? What are the reactions of the Hermit? The Pilot? The Pilot's boy? When the Mariner asks the Hermit to grant him pardon, this is granted; but now, although he has been saved from death, the penance of life falls on him. Where is he hence-

test of the pupil's ability to do an accurate job of reporting. Minutes of a meeting give the same kind of opportunity. A clear, accurate précis of the seven-part poem, after only a single and independent reading, is no mean achievement for a Grade 9 student.

"Now that the story is clear to all, let's find out some even more interesting things: what the author is implying if not actually saying; what you from your own experience can contribute; and, what is often called 'the author's craft,' how Coleridge creates his effect."

Fourth Day: Discuss with the class some of the interpretations that have been given to the poem and ask for reactions. Make clear that, when it comes to underlying meanings, each person's thoughtful interpretation should be respected.

Examples of interpretations:

1. Coleridge was trying to correct the human truth of our inward nature with the shadows of the imagination.
2. The poem reveals a contemplation of a man's inward nature, the working of his mind and passions in their most retired recesses.
3. The poem has two themes: the theme of life and the theme of the imagination. The first centers on the killing of the albatross and the second on the strange and unreal happenings that follow.
4. The journey of the Mariner is only an imaginary journey—a parable.
5. The Albatross appears "as if it had been a Christian soul, we hailed it in God's name." The Mariner is wrong to kill the Albatross and so are his fellow sailors in their judgment solely on the basis of the intrinsic value of its value to them.

GRADE NINE: SAMPLE PARALLEL ASSIGNMENT (continued)

forth called to go, to tell his terrible story? To whom? Why are the lines of the third verse from the end often quoted?"

Assignment: Reread the poem, this time, since the story is now familiar to you, reading to note the vivid word pictures created by the poet. Make a list of five of these and after each write a translation in the kind of trite and uninteresting prose that any of us might use.

Examples: (Do not use these)

Coleridge—"All in a hot and copper sky, The bloody sun, at noon, Right up above the mast did stand, No bigger than the Moon."

Trite translation—"A broiling sun"

Coleridge—"And every tongue, through utter drought, Was withered at the root; We could not speak, no more than if we had been choked with soot."

Trite translation—"Dying of thirst"

Coleridge—"Fear at my heart, as at a cup, My lifeblood seemed to sip!"

Trite translation—"Scared to death"

Fifth Day: Use the quotations and the translations of the students in some interesting way that will give them a sense of the power of words and the joys of manipulating them to create effects.

Show the film, "The Rime of the Ancient Mariner," obtainable at the audiovisual department. The occasional animation and camera techniques give movement to reproductions of the Doré engravings used to accompany the reading of the Coleridge poem.

Sixth Day: Relating literature to written composition. "Now that we have read and discussed the poem, let's use written composition to share our thinking and feelings. Prepare to write in class tomorrow on one of the following:

1. Personality of the ancient mariner before, during, and after his fateful voyage
2. Three examples of the power of kindness (use examples from other literature you have read or from your own experience)

Read with the class other poems of Coleridge. Discuss with the pupils the similarities of "The Rime of the Ancient Mariner" and "Kubla Khan." Both are scarcely understandable yet each has a believable message of its own for almost everyone. Both are beautiful and haunting. Both end with a mystic experience. In the "Ancient Mariner" it is a desolated man telling how, like the wandering Jew, he must travel forever from country to country, telling his story with "strange power of speech."

Assignment: All of humanity feels at one time or another the mist and gloominess of life, the futility of life, the vicious cycle leading evidently nowhere, but into the grave. "Write a paragraph in which you discuss the changes in the Ancient Mariner's personality from his close kinship with others to his aloneness, to his reassociation with humanity."

Fifth Day: In some way, share the student paragraphs. Endeavor, through the discussion, to (1) increase the students' power of perceptiveness and critical thinking and (2) help him with development of writing skill.

Show the film, "The Rime of the Ancient Mariner." Discuss the added insight into the poem offered by the film. "Poems are usually written to be read aloud. How do the visual images of the film help? Do they in any way obstruct your own images of imagination? Explain.

Sixth Day: "We have enjoyed the story of 'The Rime of the Ancient Mariner.' Also, we have discussed the underlying meanings of the poem—the interpretation that each of you has given to the poem through the impact of your own thinking, feelings, and experience. Now let's consider the poet's craft—how he obtains his effect. Coleridge has the power to synthesize diverse elements and to create a tale that has had a powerful effect upon countless readers."

GRADE NINE: SAMPLE PARALLEL ASSIGNMENT (continued)

Use the rest of the hour to help prepare the students for writing: exchanging ideas on the topics, teaching paragraphing, helping with such writing skills as transitions, opening and closing sentences, choice of words, use of figurative language, spelling, punctuation.

Seventh Day: Have pupils write in class on topics assigned previously. Place on chalkboard the criteria developed during previous class period—re organization, mechanics, etc. Explain that these are the criteria which will be used in grading the papers.

Eighth Day: Share papers written; help students in proofreading and revising their first drafts. Then have pupils rewrite the papers and hand in, at end of period, the revised paper stapled on top of first draft. Collect papers for your own grading.

Ninth Day: Use period for review of poem. If there is time, discuss Coleridge as a poet and as a person, and read with the class one or two of his other poems, perhaps "Kubla Khan," the second most famous poem by Coleridge.

Tenth Day: Give examination and evaluate pupil achievement. Bases for grading work of last two weeks:

1. Your observation of each pupil's listening, reading, and participation in class discussion.
2. Accuracy and clarity of paragraph written to summarize Part I of poem.
3. Grade level of composition written during past few days.
4. Examination grade

Sample examination questions:

1. The Mariner holds the wedding guest with his (a) glittering eye (b) deep voice (c) two bony arms around his neck (d) tears, for which the guest feels pity.
2. The Albatross came to the ship (e) during a storm (f) as it crossed the equator (g) through ice, snow and mist (h) during a heavy rain
3. The ship suddenly becalmed (i) off the coast of Australia (j) near the line in the Pacific Ocean (k) when food was gone (l) near the South Pole

Assignment: Write a several-paragraph composition in which you discuss the means used by Coleridge to create this unforgettable poem. Include organization, rhythm, rhyme scheme, symbolism, imagery, figurative language, suspense, etc. Make an outline and bring to next class period.

Seventh Day: Give out duplicated sheets of criteria used in writing and evaluating a composition. (See p. 119 of Guideposts) Put assignment on the board. Have pupils write their first drafts in class, giving help as necessary. Collect just drafts at end of period.

Eighth Day: Return first drafts. Use some time to review assignments, criteria from p. 119 of Guideposts, points of English mechanics that have caused difficulties for class members in previous writings. Have members exchange papers and ask each student to help his partner by proofreading and making any suggestions for improvement he can. Then have students revise and rewrite their papers and hand in.

Ninth Day: Use first part of period for some sharing of the papers—both for enjoyment and for reviewing third aspect of two-weeks study: the author's craft as exemplified in the poem. Then use rest of period to review first two parts of the study (1) the surface or literal meaning of the poem and (2) the underlying meanings.

Test memory of the pupils by asking for phrase quotations from the poem.

Tenth Day: Give examination and evaluate pupil achievement.

Bases for grading work of last two weeks:

1. Your observation of the pupil's ability to read and to think analytically, critically, and creatively.
2. The level of the three writing assignments accumulated during the last two weeks: the précis of the poem; paragraph discussing Mariner's personality; paper discussing the author's craft.

Use an essay examination: sample question: Give the answer to the following and the reasons for your answer: Does it appear that the returning Mariner is reinstated into society at the end of the poem, or is he still considered an outcast?

GRADE TEN: SAMPLE PARALLEL ASSIGNMENT

SUBJECT AREA: Introducing Shakespearean drama to a regular sophomore class and to an honors sophomore class

SPECIFIC TOPIC: THE MERCHANT OF VENICE

GRADE LEVEL: Regular and honors tenth grade

READING MATERIALS: THE MERCHANT OF VENICE Each student must have a copy of the play in his possession at all times.

APPROXIMATE TIME REQUIRED: Six weeks

TEACHING METHODS: Present the history of the theatre and the Elizabethan Age. The students should take notes on this information. This will give them practice in taking notes in organized form.

Regular	Honors
Read and discuss the life of William Shakespeare. His colorful life will invoke the students' interest in the play. The teacher should read the beginning of the play to the students. When the plot is well understood, good, dramatic readers should take the various parts. This will keep the play from lagging or becoming dull. Upon completion of the first act a first written assignment should be made. The following three topics could well be adapted to a written composition: 1. "I hold the world ... a stage, where every man must play a part." (1:80-81) 2. "It is a good divine that follows his own instructions." (1:131) 3. "I like not fair terms and a villain's mind." (1:182) A panel discussion could be formed at this time to show the danger and harm of racial prejudice. This is so timely and must be made clear to all of the students. Memory lines should be assigned. The student should be given the opportunity to choose lines that appeal to him. Such as Portia's famous mercy speech, or Shylock's poignant, "Hath not a Jew hands?" or other selected lines. In giving these orally to the class, the student will express himself with understanding and sensitivity. Upon completion of the play the students should be asked to make a complete sentence outline of <u>THE MERCHANT OF VENICE</u>.	A model of the Globe Theatre could be made by a conscientious student. A written assignment will be made asking for a comparison of the problems of the actor to those of today. Read and discuss the life of William Shakespeare. His colorful life will invoke the students' interest in the play. The teacher should read the beginning of the play to the students. When the plot is well understood, good, dramatic readers will take the various parts. Upon completion of the first act a first written assignment should be made. The following three topics could well be adapted to a written composition: 1. "I hold the world ... a stage, where every man must play a part." 2. "It is a good divine that follows his own instructions." 3. "I like not fair terms and a villain's mind." Discussion in honors classes may deal with more abstract ideas or interpretation for greater depth than is usually possible in regular classes. An example may be a portion of the introductory speech of the Moroccan in Act II, Scene 1. Allusions and symbols can be carried to a greater extent by honors students, so more discussion time is given over to this purpose. Smaller numbered groups make possible more intimate discussion sessions in informal room settings.

GRADE TEN: SAMPLE PARALLEL ASSIGNMENT (continued)

This will be excellent review for the final examination.

I was fortunate in being able to take my classes to an excellent full length ROMEO AND JULIET film. This gave them a broader understanding of Shakespeare's dramas.

A most pleasant classroom experience is to read the students selected sections of TWISTED TALES OF SHAKESPEARE. The irony, the wit, and the sarcasm will be a delightful finale for the play.

Assignment: The specific assignments have been listed above. These include the following: reading, observing, listening, appreciating, note taking, outlining, speaking, dramatizing, studying the development of vocabulary, writing compositions that show mastery of language skills.

Composition topics:

1. Explain why the play could be called a tragedy rather than a comedy.
2. Interpret and apply to daily life or the world situation selected famous lines from the play.
3. Give a portrayal of any one of the main characters.

Some time can be given over to silent heading of material for later discussion. After the beginning of play has been understood, honors students may be able to proceed to some extent on their own abilities.

Reading of oft-quoted and famous passages from other plays of Shakespeare aids in understanding the Elizabethan language and style of Shakespeare.

A panel discussion could be formed at this time to show the danger and harm of racial prejudice.

Memory lines should be assigned. The student should be given the opportunity to select his own lines. In giving these orally to the class, the student will express himself with understanding and sensitivity.

An assignment should be given requiring an oral character sketch of Portia, Jessica, Shylock, Bassanio, or Antonio. Attainment should show a realization of the unreality if any of Portia's character, for example, or the extent that love by Jessica for Lorenzo caused her to forsake her father.

Upon completion of the play the students should be asked to make a complete sentence outline of THE MERCHANT OF VENICE. This will be excellent review for the final examination.

A most pleasant classroom experience is to read the students selected sections of TWISTED TALES OF SHAKESPEARE. The irony, the wit, and the sarcasm will be a delightful finale for the play. A written assignment in conjunction with this book might be to have the students rewrite a scene in modern English or Elizabethan language that would be of an entertaining nature.

Assignment: Reading, observing, listening, appreciating, note taking, outlining, speaking, dramatizing, studying vocabulary, analyzing, writing compositions that show mastery of language skills.

Composition topics:

1. Explain why the play could be called a tragedy rather than a comedy.
2. Interpret and apply to daily life or the world situation selected famous lines from the play.
3. Give a portrayal of any one of the main characters.

GRADE TEN: SAMPLE PARALLEL ASSIGNMENT (continued)

Expected attainment level: The student should gain a more mature appreciation of Shakespeare's drama. He will realize the development of the English Language. He will have a better understanding of drama as an artistic medium. Acquired, too, should be an awareness of the problems of mankind in any age.

Sample examination questions: Essay type to be answered in complete sentence paragraph form.

1. 1. What purpose did Gobbo serve in this play?
2. Explain the problems of early drama.
3. Give a brief biography of Shakespeare.
4. Why and how did Portia's father select her husband?
5. Describe the Globe theatre.
6. Explain the three caskets and the secrets therein.

Bibliography:

Armour, Richard, TWISTED TALES OF SHAKESPEARE. New York: McGraw Publishing Co Company, 1960.

Gehlmann, John and Bowman, Mary Rives, ADVENTURES IN APPRECIATION. New York: Harcourt, Brace and Company, 1958.

Shakespeare, William, THE MERCHANT OF VENICE. Folger edition, New York: Washington Square Press, 1957.

Expected attainment level: The student should gain a more mature appreciation of Shakespeare's drama. He will realize the development of the English language. He will have a better understanding of drama as an artistic medium. Acquired, too, should be an awareness of the problems of mankind in any age.

Sample examination questions: Essay type to be answered in complete sentence paragraph form.

1. What purpose did Gobbo serve in this play?
2. Explain the problems of early drama.
3. Give a brief biography of Shakes Shakespeare.
4. Give a character sketch of Antonio, Bassanio, Jessica, Portia or Shylock.
5. Explain the three caskets and the secrets therein.
6. What were some of the sources that Shakespeare used in his plots?
7. Describe the Globe theatre.

Bibliography:

Armour, Richard, TWISTED TALES OF SHAKESPEARE. New York: McGraw Publishing Company, 1960.

Beckerman, Bernard, SHAKESPEARE AT THE GLOBE. New York: The Macmillan Company, 1962.

Gehlmann, John and Bowman, Mary Rives, ADVENTURES IN APPRECIATION. New York: Harcourt, Brace and Company, 1958.

Shakespeare, William, THE MERCHANT OF VENICE. Folger edition, New York: Washington Square Press, 1957.

Webster, Margaret, SHAKESPEARE WITHOUT TEARS. New York: McGraw Hill Book Company, 1942.

A CONCISE TREASURY OF GREAT POEMS, ENGLISH AND AMERICAN. Ed. Louis Untermeyer, New York: Permabooks, 1953. pp. 62 - 77

GRADE ELEVEN: SAMPLE PARALLEL ASSIGNMENT 1

SUBJECT AREA: Oral interpretation

SPECIFIC TOPIC: Analysis and Delivery of a Passage from an American Author

GRADE LEVEL: Language Arts 11a (Speech) Regular and Honors

READING MATERIALS: Regular class: THE OLD MAN AND THE SEA. Hemingway and
EASE IN SPEECH. Painter, chapter XXIII.
Honors class: McGraw-Hill Handbook of English
Novels and reference material of a chosen
American author

APPROXIMATE TIME: two weeks

INTRODUCTION: Because this unit comes in the middle of the semester, it is assumed that students have already received instruction on the techniques of preparation and delivery of speech materials. This particular assignment has as its purpose the role of the student in "conveying the ideas of others" (authors) with integrity and sincerity to his peer group. Although two weeks of classroom time has been designated for the completion of this assignment, it is understood that the more thoroughly the student investigates his subject, the better prepared his delivery will be. The honors class, therefore, is expected to be reading the novels and the reference material for their authors at least one month before the two-week class-time period.

Regular

Honors

Assignment: After reading Hemingway's novel, THE OLD MAN AND THE SEA, the student is to select a passage which he will read to the class, interpreting the feelings of the author to the best of the student's understanding. In preparation for this reading, the student must make every effort to understand both the philosophy of Hemingway toward deep sea fishing and wild life, found in articles about the author, and the implications in the passage itself.

Although this book contains many excellent passages, I suggest these few:

- p. 33 Description of the Portuguese man-of-war
- p. 38 The nibble of the marlin
- p. 47 Reminiscence over the devotion-mated fish
- p. 67 Dreams of his famous youth (the hand wrestling contest)
- p. 101 Attack of a shark
- p. 104 Debate with himself on the nature of sin
- p. 121 Return to shore (destroyed or defeated)

Assignment: The student chooses a recognized American novelist from such authors as: Cooper, Dreiser, Ferber, Garland, Hersey, Lewis, Roberts, Sinclair, Steinbeck, Warren and Wharton. (Purposely excluded are novelists who will be studied by the class as a whole.) He is then to read about the author, finding whatever information he can concerning what critics have had to say about his work and what incidents in his life may have influenced certain portions of his works. With this background, the student is to read a minimum of two major works by the selected author.

Specific assignments: The student is to impress the class as to why this author is acclaimed as an "American Great." He decides on one of the four topics for development. He would show that the author:

1. Presented an accurate and vivid picture of a specific segment of the American community
2. Used his writing as an attack against conventions of American society

GRADE ELEVEN: SAMPLE PARALLEL ASSIGNMENT 1 (continued)

When the student has selected his passage and has studied the author and the selection for full understanding, he is to complete the following specific assignments before reading the passage to the class:

1. Read Chapter XXIII in EASE IN SPEECH.
2. Prepare a marked manuscript in duplicate with the oral punctuation as suggested in the speech text.
/ and // for phrasing
_____ for emphasis
3. State the thesis of the passage in one succinct sentence.
4. Explain the connotations, allusions, and symbolism found in the passage.
5. Check the pronunciation of all unfamiliar words.
6. Write a précis of the introduction of the passage.

Spelling and vocabulary:

allusion	inflection
analysis	interpretation
cliché	manuscript
connotation	onomatopoeia
denotation	précis
dialects	rehearsal
dialogue	rhyme
emphasis	soliloquy
idiom	symbolism
imagery	timing

Composition assignment: Explain the following quotation as it applies to the role of the oral interpreter.

"Themistocles replied that a man's discourse was like to a rich Persian carpet, the beautiful figures and patterns of which can be shown only by spreading and extending it out; when it is contracted and folded up, they are lost and obscure." Plutarch

Teaching methods:

1. Discussion of Chapter XXIII
2. Practice of manuscript marking

3. Presented his readers with challenging, thought-provoking philosophies
4. Exemplified a particular literary style: Romanticism, Regionalism, Naturalism, Realism.

At this point the student reads Chapter XX in EASE IN SPEECH.

He prepares the rough draft for a formal (written) Speech to Impress; the maximum length is to be ten minutes.

To illustrate the ideas he has advanced in this formal speech, he selects passages from the author's works which are then to be inserted at appropriate points in this Speech to Impress.

He now reads Chapter XXIII.

He prepares the final manuscript for his formal speech in duplicate and marks the oral punctuation as explained in the text.

Spelling and vocabulary: The understanding of terminology relative to this speech unit would be the same for the honors class as it is for the regular.

Composition assignment: The careful construction of the formal Speech to Impress will constitute the written assignment for this speech unit.

Teaching methods:

1. Discussion of Chapter XX, particularly "selection of details" and "choice of words"
2. Exercises from the Handbook of English, pp. 277, 279, 284, 286 - 289, 290, 305.
3. Discussion of Chapter XXIII.
4. Practice of manuscript marking

GRADE ELEVEN: SAMPLE PARALLEL ASSIGNMENT 1 (continued)

3. Review of introduction techniques
 - a. To clarify the meaning of the passage
 - b. To make the passage applicable to present living conditions
 - c. To relate directly to personal experiences of the interpreter or his audience.
 - d. To show how the passage expresses Hemingway's philosophy
4. Listening to oral interpretation of "The Secret Life of Walter Mitty" from MANY VOICES for Grade 11
5. Practice of expressive reading of exercises as found on pp. 137 - 142 and 365 - 366 of speech text.
6. Listening to own voice as used in practice exercises.
7. Testing on spelling and vocabulary.

Expected attainment: Each student should have developed a sufficient understanding to enable him

1. To interest his audience with an applicable introduction.
2. To handle the selection with sensitivity and honesty of interpretation.
3. To communicate the author's ideas through his rapport with the audience.

Bibliography:

Hemingway, Ernest, THE OLD MAN AND THE SEA. New York: Charles Scribner's Sons (Student edition), 1961.

Painter, Margaret, EASE IN SPEECH. Boston D. C. Heath and Company, 1954

5. Listening to oral interpretation of "The Secret Life of Walter Mitty," particularly noting the change of characterization through "rate" and "pitch" of delivery.

Expected attainment: Each student, through this step-by-step process, will have delivered a formal speech which:

1. Lasted no longer than fifteen minutes (with the inclusion of the oral interpretation material).
2. Demonstrated the extensive study he has made of his author.
3. Held the audience with his effective reading of both the oral interpretation and the formal speech.
4. Impressed the audience with an honest, vivid portrayal proving the author's place as an "American Great."

Bibliography:

Painter, Margaret, EASE IN SPEECH. Boston: D. C. Heath and Company, 1954

Shaffer, Virginia and Shaw, Harry, McGraw-Hill Handbook of English. New York: McGraw Hill Book Company, Inc., 1960.

MANY VOICES TO ACCOMPANY ADVENTURES IN AMERICAN LITERATURE.

MANY VOICES TO ACCOMPANY ADVENTURES IN AMERICAN LITERATURE.

GRADE ELEVEN: SAMPLE PARALLEL ASSIGNMENT 2

SUBJECT AREA: Literature

SPECIFIC TOPIC: THE SCARLET LETTER

GRADE LEVEL AND CLASS: 11B, 11BH

READING MATERIALS: THE SCARLET LETTER

Selected Puritan writings from ADVENTURES IN AMERICAN LITERATURE
The Crucible

Regular	Honors
<u>Teaching method:</u> Brief introductory lecture on the beliefs of the Puritans and on the Romantic trends in literature in Hawthorne's period. Short resumé of the introductory material in "The Custom House." Oral reading of Chapter 1, followed by discussion and explanation. Daily assignment of two or three chapters. Duplicated questions, given in advance, sometimes to be answered in writing, sometimes in oral discussion. Questions on early chapters mainly factual, later ones more demanding <u>Examples:</u> (Chapter 2) 1. Find examples of Puritan severity. 2. In Puritan days, sin and crime were the same. Explain. 3. What could have been the punishment for Hester's crime? 4. How did Hester behave when exposed to shame? 5. Why had Hester made the A, the badge of her shame, so beautiful? 6. Describe Hester physically.	<u>Teaching method:</u> More detailed discussion of Puritan doctrine and a reading of such passages as Jonathan Edwards' "Sinners in the Hands of an Angry God" Reading and discussion of Arthur Miller's <u>THE CRUCIBLE</u> as a modern play about Puritans. More complete lecture on the Romantic Period and its influence on Hawthorne's writing. Reading of novel to be done outside of class during preliminary lectures and class reading. A quick factual quiz to insure completion of reading. Discussion of larger aspects of story, such as characterization, plot development, symbolism, irony, paradox, ambiguity, etc. <u>Sample questions:</u> 1. In what ways is Pearl a real child and in what ways only a symbol? (Discussion of realism and symbolism in characterization) 2. Which character represents Puritan ideals? Which one represents the Romantic viewpoint? How? What does Chillingworth symbolize? 3. Does Hawthorne himself like and approve of Hester? Prove your point.

GRADE ELEVEN: SAMPLE PARALLEL ASSIGNMENT 2 (continued)

7. How had her shame changed her appearance? Was the change what you would have expected?
8. What was her punishment?
9. How did the crowd act?
10. What device does the author use to show us Hester's background.

(Chapter 24)

1. Why does Hawthorne give the reader a choice of interpretations of what the people saw on the clergyman's chest?
2. Why did some people refuse to believe Dimmesdale's guilt?
3. Explain the symbolism in Chillingworth's death.
4. Explain the author's philosophy of the kinship of love and hate.
5. Does Pearl's later life seem realistic to you? Does it fit the story? Explain.
6. Why did Hester feel that she still had a sin to atone for?
7. What was her sin?

Discussion of symbolism in its simplest uses: the letter, Pearl, Chillingworth, and the weeds.

Frequent vocabulary study of words unknown to students: their meanings and effectiveness as used in the story (included later in test).

Suggested writing topics: (first draft to be written in class)

1. Write a character sketch of one of the four main characters. Be specific. Use one or more quotations from the novel, but be sure that the remainder of the paper is in your own words. Plan the paper carefully before beginning to write.
2. Contrast Arthur Dimmesdale and Roger Chillingworth. First find several points of contrast and then organize the paper.
3. Contrast Hester and Arthur.

4. The more the Reverend Dimmesdale suffered, the better his sermons became. How is this a paradox? What are some other paradoxes in the story?
5. What was ironic in the relationship of the physician and his patient? Find other uses of irony.
6. (Psychological aspects) What was the effect of sin on each character?
7. Explain Arthur's statement in Chapter 17: "Of penance, I have had enough! Of penitence, there has been none!"

Discussion of how Hawthorne combined symbol, theme, and structure. Analysis structure of novel.

Discussion of symbolism in more detail; e.g., rosebush (nature) vs. prison (society), and the forest both as freedom from society and as evil.

More intensive work on diction, including connotative values of words used.

Suggested writing topics: (first draft to be written in class)

1. "A novel is the conflict between an individual or individuals and society or a culture." In a theme of approximately 500 words, explain how THE SCARLET LETTER exemplifies this statement. First make a brief outline.
2. Discuss the correlation between names, outward appearance, and inner character in THE SCARLET LETTER.

GRADE ELEVEN: SAMPLE PARALLEL ASSIGNMENT 2 (continued)

Expected attainments:

Understanding of the story
Understanding of Puritanism
Understanding of Romanticism
Understanding of symbolism
Understanding of irony
Some understanding of the novel as
a literary form
Appreciation of the novelist's art
Additions to vocabulary
Improvement in note-taking ability

Sample examination questions:

1. How might THE SCARLET LETTER have ended happily? Would you have liked the ending better? Defend your viewpoint.
2. Hawthorne has symbolized art, science, and religion in his characters. Explain.
3. In Hawthorne's opinion, which character committed the gravest sin? Do you agree? Explain.

Expected attainments:

Understanding of Hawthorne's point of view
Understanding of Puritanism and its role in this novel
Understanding of Romanticism and its role in this novel
Ability to recognize symbolism, irony, and paradox, and appreciation of their use
Appreciation of the diction of the author, especially as used to create mood
Understanding of the novel as a literary form
Improvement in note-taking skills

Use the following quotation from Hawthorne as the basis for a well-documented essay:

And be the stern and sad truth spoken, that the breach which guilt has once made into the human soul is never, in this mortal state, repaired. It may be watched and guarded; so that the enemy shall not force his way into the citadel, and might even, in his subsequent assaults, select some other avenue, in preference to that where he had formerly succeeded. But there is still the ruined wall, and near it, the stealthy tread of the foe that would win over again his unforgotten triumph.

From THE SCARLET LETTER

GRADE TWELVE: SAMPLE PARALLEL ASSIGNMENT

SUBJECT AREA: Fiction. The Short Story.

SPECIFIC TOPIC: An analysis of MOLLY MORGAN by John Steinbeck

GRADE LEVEL AND TYPE OF CLASS: 12, 12H

READING MATERIALS: ADVENTURES IN MODERN LITERATURE, pp. 126 - 137
(Individual review of former experience with Steinbeck with special response from Honors)

APPROXIMATE TIME: 2 - 3 days

OBJECTIVE AND LEVEL OF ATTAINMENT: To help students to:

1. Enjoy the story
2. To have a greater understanding of themselves and others through Molly Morgan
3. Discern aspects of the author's style

Honors: to develop critical judgment, to respond with more sensitivity, to experience with more discernment.

TEACHING METHOD: At the end of the period before, after some introductory remarks about Steinbeck, ask students to recall works of Steinbeck which they have read. Assign the reading of MOLLY MORGAN with study questions such as the following: (The ensuing suggestions are based on the premise that as a minimum the H groups are to be "exposed" to the same reading materials as the regular group.)

Regular

Honors

- | | |
|---|---|
| 1. Compare Mr. and Mrs. Whiteside with Molly's parents. Refer to specific lines or paragraphs. | 1. What is the author attempting to do? |
| 2. What was the relationship between Mrs. Morgan and her children? What factors contributed to this? | 2. How well does he succeed in this effort? |
| 3. "Molly was only nineteen. She felt this moment of interview for her first job was a tremendous inch in her whole existence." Compare her feelings with those you have had in applying for a job. (This could be elaborated upon in a class with many terminal students.) | 3. How does his accomplishment compare with others of its kind? (theme, its development, means of characterization and its veracity, style of writing, viewpoint) |
| 4. What made the father, even though he was obviously worthless as a family provider, such a romantic figure? | |
| 5. Molly says that when she was twelve years old, her father was killed in an accident. Was she sure? Where did she get her idea? Was she willing to accept it? | |

GRADE TWELVE: SAMPLE PARALLEL ASSIGNMENT (continued)

6. What details about the drunken hired man does Burt Monroe give that suggest that this is actually Molly's father?

Display of Steinbeck's works

Dittoed or board list of his hooks and shorter fiction

Discussion:

1. Author's style: recognizing stylistic devices. Steinbeck's use of flashbacks. Deft painting of leading characters. Realistic conversation.
Realistic description: Mother (p. 128) "Her hair would not lie smoothly no matter how much she combed it. Thick strings of it hung down beside her face. Her eyes were always a little red and her hands and wrists painfully cracked."
Puppy incident (p. 130) "He landed on the hard ground with a disgusting little thump. One leg bent out at a crazy angle, and the puppy screamed long and horrible screams, with sobs between breaths."
2. Locate the similes and the metaphors.

Some discussion questions:

1. What is the conflict in the story?
2. What character-building techniques

Discussion:

1. Author's style: recognizing stylistic devices. Steinbeck's use of flashbacks. Deft painting of leading characters. Realistic conversation.
Realistic description: Mother (p. 128) "Her hair would not lie smoothly no matter how much she combed it. Thick strings of it hung down beside her face. Her eyes were always a little red and her hands and wrists painfully cracked."
Puppy incident (p. 130) "He landed on the hard ground with a disgusting little thump. One leg bent out at a crazy angle, and the puppy screamed long and horrible screams, with sobs between breaths."
2. Inferences. Locate specific examples of information given us through inferences.
 - a. Molly's relationship to her mother and father
 - b. Her father's life in general
 - c. The references to Bert Munroe's farm hand
 - d. The paragraph beginning "The great visits usually ..." p. 131)
3. In addition to similes and metaphors Steinbeck often uses a certain word or phrase figuratively to suggest a rich picture. Find examples. What vivid impressions are added?

Some discussion questions:

1. What is the conflict in the story?
2. What character-building techniques has

GRADE TWELVE: SAMPLE PARALLEL ASSIGNMENT (continued)

has Steinbeck used to give us a picture and understanding of Molly Morgan? (Mr. Whiteside or Mr. Morgan?)

3. What effect does the setting have in the story? How important is it here? Does it help us to understand Molly?
4. What kind of a person is Molly? Do you think there are many people like her? In what ways are you similar to Molly?
5. Does Molly remind you of anyone in other literature you've read? In what respect?
6. What do you consider to be Molly's primary problem?
7. What details in the opening two or three paragraphs has Steinbeck used to set the tone of the story and establish the setting?
8. Select two good examples of realistic conversation and description.
9. Would your appreciation of this story be intensified by knowing more about the author, his experiences, his other works?
10. Do you think Molly's decision was a reasonable one? Was she using good judgment?

Vocabulary improvement:

1. Word families, p. 137
Words related to the Latin monēre: admonitive, monition, premonition, admonishment, monitorial. Others?
2. Interesting word origins: meerschau (128) sophisticated (130) august (134)
3. Meanings: define and write a sentence using these words meaningfully: timidities (127) squalid (128) plaintive, querulously, boisterous (132) importunities (133)

Composition or examination questions:

1. Compare one stylistic technique found in Steinbeck's short selection with the same aspect discovered in one of his novels.

Steinbeck used to give us a picture and understanding of Molly Morgan? (Mr. Whiteside or Mr. Morgan?)

3. Compare or contrast the clarity of Steinbeck's Molly with that of Cather's Rosieky. Which seems to you more real, understandable, and alive?
4. Analyze the point of view.
6. What do you consider to be Molly's primary problem?
10. Do you think Molly's decision was a reasonable one? Was she using good judgment?

Vocabulary improvement:

1. Word families, p. 137
Words related to the Latin monēre: admonitive, monition, premonition, admonishment, monitorial. Others?
2. Interesting word origins: meerschau (128) sophisticated (130) august (134)
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Composition or examination questions:

1. Compare one stylistic technique found in Steinbeck's short selection with the same aspect discovered in one of his novels.

GRADE TWELVE: SAMPLE PARALLEL ASSIGNMENT (continued)

- | | |
|---|---|
| <p>2. It has been said that Steinbeck was skilled in revealing the growth and development of a character. How is this illustrated in the story of "Molly Morgan?"</p> <p>3. Write a character sketch utilizing as many of the techniques for character portrayal as you can. Good characterization calls for more than description.</p> | <p>2. It has been said that Steinbeck was skilled in revealing the growth and development of a character. How is this illustrated in the story of "Molly Morgan?"</p> <p>3. "Since 1920, short stories have tended to reflect conditions of the period, and few serious authors have been uninfluenced by war, economic depression and social problems. Only in the best short stories, however, is life treated with complete honesty, for the market open to such stories is limited." Discuss this relative to the works of Steinbeck with which you are familiar.</p> |
|---|---|

HISTORY AND NATURE OF THE ADVANCED PLACEMENT PROGRAM

The following statements are excerpts, with a few minor adaptations and transpositions, from the College Entrance Examination Board's leaflet, A Guide to the Advanced Placement Program 1963-64.

Background

The Advanced Placement Program is in its ninth year as a project of the College Entrance Examination Board. The College Board itself, founded in 1900, is a non-profit membership association of colleges and universities, schools, and educational associations.

In its operation of the Advanced Placement Program, the College Board has the help of Educational Testing Service, an independent, nonprofit agency with headquarters in New Jersey, ETS administers, grades, and provides all technical and operational services for the examinations.

The Program serves three purposes: it encourages schools to establish college-level courses for their best students; it provides course descriptions and examinations based on these courses; and it urges colleges properly to place and credit the successful candidates.

The Advanced Placement idea is based on the assumption that some twelfth-grade students can do college-freshman work, and that achievement, no matter where or when it occurs, should be recognized and rewarded. The proper execution of this plan for able and ambitious students tends to eliminate waste of time and duplication of effort; it encourages schools and colleges to work together and stimulates teachers to higher achievement.

In 1955-56, 1,229 students from 104 secondary schools took 2,199 Advanced Placement Examinations with 130 colleges participating in the results. Since that time there has been an appreciable growth in the Program. In 1963-64, eight years later, 21,769 students from 1,681 secondary schools took 28,762 Advanced Placement Examinations with 765 colleges participating.

Examination and Grading

Twelve Advanced Placement Examinations, based on the courses in various subject areas discussed in Advanced Placement Program: Course Descriptions, are offered. Each examination, which students are allowed three hours to complete, is prepared by a committee of five teachers, three from colleges and two from secondary schools, with the assistance of testing specialists on the ETS staff. The committees are appointed by the College Board.

Since these examinations are based on college-level courses, students who have not had special preparation beyond regular secondary school work are cautioned not to take the Advanced Placement Examinations unless advised to do so by their teachers.

A committee of readers for each examination grades the essay portions of the examination papers in June. Composed of teachers from schools and colleges throughout the country, these committees are appointed by ETS. The chief reader for each subject is also a member of the examining committee for that subject, to insure easy communication between the groups writing and grading the examination.

Examination papers are graded on the following five-point scale: 5--high honors, 4--honors, 3--good, 2--credit, 1--no credit.

HISTORY AND NATURE OF THE ADVANCED PLACEMENT PROGRAM (continued)

Reporting Results of the Examinations

The materials supporting a candidate's request for credit and placement are sent only to the college that he is entering. These materials, which are received in July by the college, include a school report which gives a description of the advanced course or courses taken, the course grades, and the school recommendation regarding college credit or placement. The college also receives an Advanced Placement Examination Report which includes the student's essay booklet, the essay questions, the grade given to him by the reading committee, and interpretive information on examination grades.

Advanced Placement grades are sent to secondary schools on September 1. Any school that would like to receive the examination grades before then, however, may request them after they have been released to colleges in July.

Colleges are supplied College Action Report forms on which they report to schools their decisions regarding advanced placement and credit. They also return the essay booklets written by the candidates to the schools at which the candidates were prepared.

Publications

The following informational publications are issued by the Advanced Placement Program and are available on request from: College Board Advanced Placement Examinations, Box 592, Princeton, New Jersey 08540.

The College Board News: This newsletter contains Advanced Placement Program information in addition to general news of the College Board. It will be sent regularly on request. No charge.

Advanced Placement Program: Course Descriptions (1962 Revision): Intended primarily for teachers, this book contains descriptions of the recommended Program courses and of the examinations that are based upon them. It also includes illustrative examination questions. Cost: \$1.50. It may also be obtained from College Entrance Examination Board, Box 1025, Berkeley, California 94701.

Essay Questions: The essay sections of the most recent examinations are available to teachers in sets consisting of either one copy of each of the 13 examinations at \$2 or five copies of any one examination at \$1. Essay sections of Advanced Placement Examinations administered prior to the most recent examination are not available.

A Guide to the Advanced Placement Program 1963-64: A 24-page leaflet containing information on background, the role of secondary schools and colleges, and available publications. No charge for the first 10 copies; each additional copy \$.10.

Bulletin for Students: Intended primarily for students, this booklet presents information on the nature of the examinations, the examination schedule, and the reporting of grades. It is sent to those students who register, through their schools, to take one or more examinations.

Further information may be obtained from Mr. Jack N. Arbolino, Director of the Advanced Placement Program, College Entrance Examination Board, 475 Riverside Drive, New York, New York 10027; or from Dr. Eugene Smith, Director of Advanced Placement at the University of Washington (c/o English Department), Seattle, Washington.

COURSE REQUISITES: HONORS OR ADVANCED PLACEMENT COURSE
IN GRADE 12 ENGLISH LANGUAGE ARTS

The course may extend through a semester or through a year. A year's course is preferable. The outline given here is an adaptation of the section on English in the 1962 issue of Advanced Placement Program: Course Descriptions. The order in which the four parts of the course are taught will depend upon the planning of the individual teacher.

Initial Considerations

Membership of class must be limited to students who demonstrate, through rigorous diagnostic examination, that they can satisfy the standards listed in all five groups under "Expected Attainments at End of Grade Twelve," page 173 of Guideposts to the English Language Arts.

The Advanced Placement course will strengthen the student's grasp of the preceding but will be conducted on a more mature level—a college level.

The learning expected of the students will include (1) intensive study of some major literary works—content and form and the relationship between content and form; (2) individual or small-group reading of additional literary works; (3) study of the nature and structure of language as applied to appreciating good literature and to composing written expression; and (4) writing of critical analyses and expository compositions based on the reading and the class discussion.

Teacher Guides

Guideposts to the English Language Arts—to insure that students comprehend all aspects of Grade 12 work (pp. 165-171) and are working at a grade level in advance of this; and to utilize the teaching procedures described on pp. 215-234 as they apply to Advanced Placement work.

Manual of Standards for Oral and Written Work—to insure that all written work is in approved form—in particular, titles, bibliographical references, footnotes and outlining.

We Teach Spelling—to use as reference for spelling rules and specific helps with troublesome words. (Careful proofreading and a handy dictionary are the essentials for insuring correct spelling.)

Handwriting—all handwriting of completed papers must be easily legible. Typing may be used for papers prepared at home or for revisions; but writing done in the classroom must be hand written, as must the Advanced Placement test itself.

The Acorn Book for 1962—Advanced Placement Program: Course Descriptions

Advanced Placement Examinations from Previous Years—may be obtained by writing Mr. Jack N. Arbolino, Advanced Placement Program, College Entrance Examination Board, 475 Riverside Drive, New York, New York 10027. Ask for Essay Questions from the 1961-62 Advanced Placement Examinations, the English Examination. Cost is \$1.00 for five copies.

COURSE REQUISITES (continued)

Bulletin for Students, Advanced Placement Examinations, 1962-63 may be obtained free of charge through the individual school co-ordinator on basis of information provided on the School Estimate Form. Miss Margaret Raine, Cleveland High School, is chairman of the Committee on Advanced Placement of the English Language Arts Department of the Seattle Public Schools. Professor Eugene Smith at the University of Washington co-ordinates Advanced Placement work at the University and has offered to give counsel as needed.

TENTATIVE OUTLINE FOR GRADE 12 ADVANCED PLACEMENT COURSE

Explanation (quoted from Advanced Placement Program: Course Descriptions, 1962)

An advanced course is primarily concerned with the understanding of any piece of literature rather than with the works of any one period. Since the works themselves are of greater importance than biographical or historical information, such information should only be introduced when it clearly contributes to the understanding of a given text. The course should lead to a fuller understanding and enjoyment of literature, an experience possible only through the recognition that an interpretation which respects all relevant evidence is superior to an interpretation which is merely one reader's subjective response. The student should be able to recognize and discuss general ideas or themes. Furthermore, by analyzing patterns of structure, rhetorical devices, techniques of characterization, the use of parallels and contrasts, and above all the connotative values of words, phrases, and figures of speech, the student should develop an understanding of the precision with which a literary work not only expresses ideas but suggests specific attitudes and evokes particular emotional responses. The student should also recognize that the ability to formulate an idea and identify an artistic device is of little value without an ability to demonstrate the relationships between form and content. The student should become not only a responsive reader, but also a responsible one.

The Advanced Placement Committee on English has prepared a list of readings at the suggestion of teachers in advanced placement courses. The committee hopes that such a list will both produce a certain amount of uniformity among these courses and make possible a more reliable examination.

The committee feels, as has been said, that an advanced placement course should not attempt a survey of English or American literature, although most selections should be those which are recognized as having made significant contributions to our literary heritage. The course should rather emphasize a close study of relatively few works. Except for the short stories, most of the literature should consist of works written before World War I. Furthermore, the committee strongly feels that a college-level course should avoid, at one extreme, literature of popular melodrama and sentimentality like Gone With the Wind and Exodus and, at the other extreme, complex and subtle works like Ulysses and The Waste Land.

In preparing a list of suggested readings the committee has assumed that students will have read, by the time they enter college, selections from Homer, Greek and Roman mythology, and the Bible. The committee recommends that at least half the reading in the course be devoted to literary works selected from the following list. No question on the examination, however, will name a specific work and require the candidate to discuss it.

COURSE REQUISITES (continued)

READINGS

First Quarter of the Course — DRAMA

The class should study at least one play from each of the following three groups:

Group I - Tragedy

Shakespeare, Othello, Hamlet, Macbeth
Sophocles, Oedipus Rex, Antigone

Group II - Comedy

Shakespeare, Much Ado About Nothing, As You Like It, A Midsummer Night's Dream
Sheridan, The School for Scandal
Goldsmith, She Stoops to Conquer
Wilde, The Importance of Being Ernest
Shaw, Arms and the Man, Candida, Androcles and the Lion

Group III - Other

Shakespeare, Henry IV Part I, The Tempest
Shaw, The Devil's Disciple, St. Joan
Ibsen, An Enemy of the People

Second Quarter of the Course — FICTION

At least one of the following should be closely analyzed in class. Others should be used for independent or small-group reading and analysis.

Swift, Gulliver's Travels
Fielding, Joseph Andrews
Austen, Pride and Prejudice
Dickens, Hard Times
Hawthorne, The Scarlet Letter
Twain, Huckleberry Finn
Hardy, The Mayor of Casterbridge
Conrad, Victory, The Nigger of the Narcissus, The Heart of Darkness

(Some help with all these authors can be found in the anthologies. A number of the books are on the current order list of English Language Arts Department.)

Third Quarter of the Course — POETRY

Four approaches to the study of poetry should be made:

1. Although a survey is not desirable, an advanced placement course should provide a variety of poetic experience by including selections from different periods of English literature.

COURSE REQUISITES (continued)

2. In the study of twentieth-century poetry, chief attention should be paid to such writers as Frost, Ransom, Housman, and Hardy. (Housman and Hardy in Adventures in English Literature and Frost in Adventures in American Literature, Harcourt, Brace.)
3. The study of narrative poetry should concern selections from among the following:

 "The Rape of the Lock"
 "The Rime of the Ancient Mariner"
 "The Eve of St. Agnes"
 Selections from The Canterbury Tales
 Selections from Paradise Lost
 (All of these are included in Adventures in English Literature, Harcourt, Brace)
4. The students should make an intensive study of several poems by a single author as one aspect of the basic training in close analysis. This intensive study may be made by the class as a whole; or small groups within the class may make separate studies under the guidance of the teacher and then share their findings with the class as a whole.

Fourth Quarter of the Course — SHORT STORIES AND ESSAYS

The reading should be about equally divided between short stories and essays.

1. For an intensive study of short stories, the class should read stories by such authors as Bierce, Porter, Hemingway, Steinbeck, Faulkner, and Welty.
2. Certain essays and other nonfictional works should be studied. These should be selected with special attention to literary effects and the artistic means by which these effects are achieved. For this purpose, writings of such authors as the following are recommended:

Addison	E. M. Forster
Steele	Woolf
Lamb	Strachey
Arnold	Mencken
E. B. White	

(Selections by all these authors are to be found in the Grade 12 anthologies on the current order list of the Seattle Public Schools.

COURSE REQUISITES (continued)

COMPOSITION

The student should be required to write at least one paper each week. Some of this writing should be done in the classroom. Frequent short papers (500 words or fewer) are preferable to longer "research projects."

The study of essays provides an excellent opportunity for the teacher to help the students to relate the analysis of literature to the student's own work in composition. It may be well, therefore, to introduce the course with the intensive study of one or two essays followed by one or two carefully organized and executed experiences in planning, writing, revising, and evaluating student compositions.

The writing should pertain in major part to the various literary forms studied and should be primarily critical and expository. The students should be expected to think clearly, to write correctly, and to produce orderly, unified essays. They should choose words which are appropriate and exact, and they should be able to control their sentences and paragraphs so as to achieve effectiveness and variety in the development of ideas. Although the students may profit from the use of models, each student should be encouraged to develop a style of his own.

As a guide in evaluating student compositions, the teacher may use "Grading Reading and Writing in Language Arts 12a," page 176 of Guideposts to the English Language Arts. Copies of these criteria should be duplicated and included in the students' notebooks for ready reference.

SAMPLE ADVANCED PLACEMENT EXAMINATION QUESTIONS
ENGLISH LANGUAGE ARTS

The examples of Advanced Placement examination questions are quoted from Advanced Placement Program: Course Descriptions, 1962. They may be helpful not only to teachers of Honors or Advanced Placement classes in Grade 12 but also to all secondary school teachers who are concerned with "depth" teaching in literature and in written composition.

The Advanced Placement Examination in English is three hours in length and includes questions testing the student's ability in both composition and literature. Since 1961, candidates have been receiving a single grade. The examining committee and the readers believe that a single grade provides a more accurate judgment of the student's ability than separate grades in "literature" and "composition." The Basic pattern of the examination, however, will remain unchanged. The following examples represent some of the kinds of questions that may be asked:

1. Read the following poem carefully before starting to answer the questions. Pay particular attention to (a) what the poem says, and (b) what emotions are conveyed by the way in which it is said.

- 1 Since brass, nor stone, nor earth, nor boundless sea
- 2 But sad mortality o'er-sways their power,¹
- 3 How with this rage shall beauty hold a plea,²
- 4 Whose action is no stronger than a flower?
- 5 Oh, how shall summer's honey breath hold out
- 6 Against the wreckful siege of battering days
- 7 When rocks impregnable are not so stout,
- 8 Nor gates of steel so strong, but Time decays?
- 9 O fearful meditation! Where, alack,
- 10 Shall Time's best jewel from Time's chest³ lie hid?
- 11 Or what strong hand can hold his swift foot back?
- 12 Or who his spoil⁴ of beauty can forbid?
- 13 Oh, none, unless this miracle have might,
- 14 That in black ink⁵ my love may still shine bright.

— William Shakespeare

- a. State in one sentence what this poem says:

The emotional structure of a poem is the progression of feeling from beginning to end. An attitude or emotion is expressed in the opening lines, and is altered in the course of the poem—that is, decreased, intensified, or changed to some other feeling. Your answers to questions 2 - 6 should lead you to an awareness of this poem's emotional structure.

¹ Paraphrase of lines 1 and 2: Since mortality is stronger than brass, stone, earth, and sea.
² hold a plea: submit its case to a legal trial
³ chest: treasure chest; also, coffin
⁴ spoil: cf. "To the victor belongs the spoils."
⁵ black ink: the ink in which poems like this were written

SAMPLE EXAMINATION QUESTIONS (continued)

- b. Define the attitude or emotion expressed in the first quatrain, and show how this feeling is enforced by:
- (1) the selection of details in lines 1 and 2, and
 - (2) the connotations of specific words used to present the underlying metaphor of a court trial in lines 3 and 4
- c. How does the underlying metaphor in lines 5 - 8 affect this feeling?
- d. Select three or four words from the second quatrain, and show how their emotional effect differs from that of specific words in the first quatrain.
- e. In what specific ways (not including metrics) is the third quatrain different from the first two?
- f. What state of mind does the speaker reach in the final couplet? Support your statement by analyzing the way in which the idea is expressed.
- g. On the basis of your answers to questions 2 - 6, precisely describe the emotional structure of this poem.
2. Discuss in detail the poem below, showing how structure, verse, language, imagery, and sound contribute to its whole meaning. Your feeling about the poem is important only as the outcome of careful reading.

On Wenlock¹ Edge the wood's in trouble,
His forest fleece the Wrekin¹ heaves;
The gale, it plies the saplings double,
And thick on Severn² snow the leaves.

'Twould blow like this through holt and hanger³
When Uricon⁴ the city stood:
'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman
At yonder heaving hill would stare:
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,
Through him the gale of life blew high;
The tree of man was never quiet:
Then 'twas the Roman, now 'tis I.

¹ English mountain
² English river
³ wood and slope
⁴ Roman ruins in England

SAMPLE EXAMINATION QUESTIONS (continued)

The gale, it plies the saplings double,
It blows so hard, 'twill soon be gone:
Today the Roman and his trouble
Are ashes under Uricon.

— A. E. Housman, A Shropshire Lad

3. Patents for the following apparatus are among those listed by Science Service as issued in the United States in 1956:

A generator for producing electric current direct from atomic energy, instead of the indirect method of utilizing its heat. The charged particles emitted by the reactor are channeled into a stream of electromagnets. Invented by a former professor of electrical engineering at Harvard. (Patent Number 2,748,339)

A chemical compound effective against body lice. Discovered by two chemists of the United States Department of Agriculture and made available to the people of the United States. (Patent Number 2,768,927)

A wire device that can be slipped into a cocktail glass and thus keep ice cubes and fruit (as in an "old-fashioned") from hitting the drinker's mouth. (Patent Number 2,766,889)

An improved hand grenade in the shape of a baseball, containing 2,300 tiny steel pellets, which can be thrown 60 feet or more, penetrate a 1-inch board at 15 feet but be ineffective 60 feet away, thus protecting the thrower. Invented at Frankford Arsenal, North Philadelphia, and assigned to the United States Army. (Patent Number 2,762,203)

A chewing gum that will be less sticky than the present concoction, devised by combining silicone with chicle. It is not expected to stick to false teeth, shoes, floors, or fabrics, and will improve the looks of public places. (Patent Number 2,761,782)

A vaccine against the world's worst cattle disease, rinderpest. (Patent Number 2,756,176)

Finger naps of plastic, paper, or cloth, to cover thumb and index and middle fingers, and thus protect the eater of fried chicken, lobster, leaky sandwiches, and so forth, from getting soiled fingers. (Patent Number 2,751,592)

An apparatus for automatically backing a car for parking. (Patent Number 2,736,015)

A 10-inch thick television set that can be hung on the wall like a painting. (Patent Number 2,760,119)

A portable press that will enable blind persons to write letters in Braille, by indenting paper through slots as symbols are pressed. (Patent Number 2,742,997)

Taking these patents into consideration, write an informal essay on the present state of our civilization as it looks to you.

4. In the following passage the author is using a variety of devices intended to persuade. Ask yourself by what means he makes his points. Then write a careful analysis (not a paraphrase) of the passage with special attention to the choice of words, phrasing, sentence structure, figurative expressions, tone, and whatever else you consider pertinent.

SAMPLE EXAMINATION QUESTIONS (continued)

Meantime our society has lost its own soul. The landscape of Christendom is being covered with lava; a great eruption and inundation of brute humanity threatens to overwhelm all the treasures that arful humanity has created. Brute humanity has the power to destroy polite humanity, because it retains the material equipment of modern industry which has recently grown upon man like fresh hide, horns, and claws. Armed with this prodigious mechanism, any hand at headquarters can spread death and ruin over the earth. But whose hand shall this be? Anybody's: the first man's who jumps at the lever, touches the button, and takes possession of the radio.

Yes, but this is so easy, so alluring, that more than one man may attempt it at once. Then the really great war, in the modern sense of greatness, would begin. The whole mechanism in one hand would clash with the whole mechanism in another hand. Will they simply blow each other up, and perish together? Or at the last moment will they agree to pool their machinery and draw lots as to who shall be boss? Or will one of the explosions miss fire, so that only one party survives, and makes an appeal to chance unnecessary? In any case, it will be a war of extermination establishing an absolute power. There will be no consideration of rights or liberties, no talk of honour, and no nonsensical chivalry.

— George Santayana

5. The following passage develops a specific attitude toward the person who is speaking.

My father was a justice of the peace, and I supposed he possessed the power of life and death over all men, and could hang anybody that offended him. This was distinction enough as a general thing; but the desire to be a steamboatman kept intruding, nevertheless. I first wanted to be a cabin-boy, so that I could come out with a white apron on and shake a tablecloth over the side, where all my old comrades could see me; later I thought I would rather be the deckhand who stood on the end of the stageplank with the coil of rope in his hand, because he was particularly conspicuous. But these were only day dreams—they were too heavenly to be contemplated as real possibilities. By and by one of our boys went away. He was not heard of for a long time. At last he turned up as apprentice engineer or striker on a steamboat. This thing shook the bottom out of all my Sunday-school teachings. That boy had been notoriously worldly, and I just reverse; yet he was exalted to this eminence, and I left in obscurity and misery. There was nothing generous about this fellow in his greatness. He would always manage to have a rusty bolt to scrub while his boat tarried at our town, and he would sit on the inside guard and scrub it, where we all could see him and envy him and loathe him. And whenever his boat was laid up he would come home and swell around the town in his blackest and greasiest clothes, so that nobody could help remembering that he was a steamboatman; and he used all sorts of steamboat technicalities in his talk, as if he were so used to them that he forgot common people could not understand them. He would speak of the "labbord" side of a horse in an easy, natural way that would make one wish he was dead. This fellow had money, too, and hairoil. Also an ignorant silver watch and a showy brass watchchain. He wore a leather belt and used no suspenders. If ever a youth was cordially admired and hated by his comrades, this one was. No girl could withstand his charms. He cut out every boy in the village. When his boat blew up at last, it diffused a tranquil contentment among us which we had not known for months. But when he came home the next week, alive, renowned, and appeared in church all battered up and bandaged, a shining hero, stared at and wondered over by everybody, it seemed to us that the partiality of Providence for an undeserving reptile had reached a point where it was open to criticism.

— Mark Twain

SAMPLE EXAMINATION QUESTIONS (continued)

- a. What attitude (or set of feelings) toward the speaker is developed in this passage? What features of the author's language are most responsible for this attitude?
 - b. The use of a definite speaker (first person narrative point of view) offers the author certain advantages and imposes upon him certain limitations. Drawing upon your knowledge of other literature, define one advantage and one limitation resulting from the use of this literary device. Illustrate your statements by citing some specific poems, stories, or novels, being sure to consider this device in relation to what the author is trying to accomplish in the given work.
6. Write an essay showing how the statement below helps you to interpret two literary works.
- A tragic plot is always concerned with the inevitable, whereas the melodramatic plot leans heavily on the accidental. The heroine might so easily be rescued; the villain might so easily be caught in his own trap—but not in tragedy. Tragedy is inevitable, once the diagram of forces is set up, once the character of the central figure and his relationship to God and man have been established.
7. The art of storytelling began when the first traveler to venture beyond the boundaries of his Stone Age valley related his adventures to the stay-at-homes. So, from the beginnings of written literature, a journey or a voyage has often been the central action of a narrative. But it remained for later artists to discover the symbolic possibilities in this basic pattern: Pilgrim's Progress for instance, is an allegory of man's life, but it is narrated in the form of a journey from this world to the next. The symbolic voyage, or pilgrimage, or quest became one of the most common themes for playwrights, poets, and novelists. It should not be difficult for you to recall several works that recount at length (a) the events of an actual or fictitious journey. Likewise, you may recall several plays, novels, or long poems in which (b) a spiritual or symbolic voyage or quest is added to or replaces the geographical journey.
- Discuss in some detail one work of each sort, choosing incidents and details from each which will serve to compare and contrast the different purposes of the author who is primarily interested in the adventures themselves and the author who is writing on a symbolic level. (Do not waste time in recounting or summarizing the plots, but choose from the works those materials which bear upon the comparison and contrast requested.)
8. Choose either a or b, not both.
- a. Plan and write a careful discussion of the implications of the statement which follows. You may draw examples from history, literature, or contemporary life.
Every society must expect of its members a certain degree of conformity. But from time to time, and for a variety of reasons, individuals have dissented from the established social norm, and have come into conflict with society. Some of these rebels society has tolerated, but not infrequently to its belated regret; some of them it has punished, even with death, but often such action has later seemed a mistake, and society has then exonerated the rebel, accepting his new light ... how can society deal intelligently with those individuals who in any important respect disagree with it and challenge it?

SAMPLE EXAMINATION QUESTIONS (continued)

- b. Plan and write a careful discussion of the implications of this quotation. You may refer to history; or you may use the quotation to evaluate the United States today.

"A nation writes its autobiography in the uses to which it puts its leisure time no less than in the products of its industries."

9. All kinds of books have been attacked, suppressed, or disapproved of by authorities, groups, or individuals. Select an important work (play, novel, or long poem from any period) which you admire and which you propose to defend against possible objections. In a well-planned essay, present reasons why the work might be attacked, and base your defense on a consideration of such matters as its language, the people in it, its mood and spirit, and consequently its artistic purpose and its value for reader.

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